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EURIPIDES
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JERRAM

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E U R I P I D E S

A L C E S T I S

WITH INTRODUCTION AND NOTES

BY

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PART I.—INTRODUCTION AND TEXT

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PREFACE TO THE FOURTH EDITION.

IN this edition the notes have undergone a further, and it is hoped a final revision, in order to bring the readings in several passages into conformity with those of the present text, as revised by Mr. Evelyn Abbott. It was found impracticable to remove these discrepancies until the previous edition became exhausted.

OXFORD,
August, 1895.

PREFACE TO SECOND EDITION.

THE notes in this edition have been carefully revised, and in some cases re-written, upon reconsideration of the points involved, or from the suggestions of several friends and correspondents who have favoured me with their communications. With respect to the present note on l. 52, I agree with Mr. Sidgwick in regarding the use of the optative for the subjunctive, and not the omission of *ἄν*, as the proper subject of enquiry. I may state however that this had occurred to me independently of his note on *Agamemnon*, l. 20; but I am glad to have the opportunity of expressing my entire concurrence with the view which he there maintains.

C. S. JERRAM.

WOODCOTE HOUSE SCHOOL, WINDLESHAM.

August, 1883.

INTRODUCTION.

Early career of Euripides.—Plot of the *Alcestis*.—Tragedy and the 'Satyrical' Drama.—The *Alcestis* a 'pro-satyrical' play.—Forms of the original myth, and Euripides' treatment of it.—Arrangement of scenes.—The characters of the play: Alcestis, Admetus, Pherecydes, Heracles.—The concluding scene.—Criticism of the play.—Euripides compared with his predecessors; his religious and political opinions.—*Alcestis* by other authors.—Text of this edition and MSS. of Euripides.

EURIPIDES, the son of Mnesarchus or Mnesarchides, was born B.C. 480, the year of the battle of Salamis. He was thus a younger contemporary of Aeschylus, about fifteen years junior to Sophocles, and eleven or twelve years older than Socrates, who afterwards became his friend and one of his chief supporters. He appears to have devoted himself in early life to the pursuit of literature and the fine arts, and to have been the pupil of Anaxagoras, Protagoras, and Prodicus. In 455 B.C. (the year Aeschylus died) Euripides produced his first tragedy, the *Peliam*, no longer extant; and in 441 he gained the first tragic prize for a 'trilogy,' or group of three plays, the names of which have not been preserved. Three years later (B.C. 438) came the group containing the *ALCESTIS* and three others; for these Euripides gained only the second prize, the first being awarded to Sophocles. From this it is clear that although *Alcestis* is the earliest play that has survived (except the doubtful *Rhesus*), it is by no means a youthful effort, since it was produced when the author was over forty years of age, and in the maturity of his powers. It may be well to bear this in mind, when we come to examine the criticism, favourable or adverse, that has been passed upon the play itself.

The plot is briefly as follows. Admetus, king of Pherae, being destined to die, Apollo, grateful to him for past kindness during an enforced term of servitude, obtains leave of the Fates for the king to provide a substitute. After all his friends and relatives, even his aged parents, have declined to grant him the favour of dying in his stead, his wife Alcestis alone is found willing to undertake such a sacrifice; she accordingly dies, after taking an affectionate farewell of her husband and children. In the midst of their mourning Heracles arrives on his road to Thrace, where he has a certain 'labour' to perform at the bidding of his master Eurystheus. Admetus welcomes him as an old friend, and without mentioning his great sorrow presses him to accept hospitality, but excuses himself from joining his guest in the banquet-hall. During the meal Heracles scandalises the attendant by his boisterous behaviour in a house of mourning; but learning from him the true state of the case, he abandons in a moment his ill-timed levity, and rushes forth to the tomb, resolved to do battle with Death for his victim. After a severe struggle he rescues Alcestis from the grasp of her destroyer, brings her back to the palace veiled, and places her in the arms of her husband. This done, the hero goes on his way, promising to visit Admetus again on his return from the Thracian land.

It was the custom at Athens, during the greater Dionysiac festival, to present three tragedies in succession, usually but not always on kindred subjects; these were followed by a short after-piece of a lighter kind, known as a 'Satyric' play, and the whole formed a 'tetralogy' or series of four plays. Now, since the *Alcestis* was the last of such a series, it has been thought to be either a genuine satyric piece, or at least to partake of the satyric character. This is not a mere question about a *name*, and the answer to it must be sought in the origin of the Athenian drama. That drama took its rise from the *dithyramb* ($\deltaιθύραμψος$), a name given to lyric odes (afterwards developed into regular choruses) expressing the 'sufferings' ($\piάθη$) of Dionysus. Herein, under the figure of varying fortunes undergone by the god himself, the natural changes of the seasons were pourtrayed. These odes constituted acts of worship, and the worshippers identified themselves with Dionysus, and imagined themselves to

be similarly affected. The actors¹ (as we may now call them) wore the costume of Satyrs, the traditional companions of Bacchus, and thus the Satyric disguise was an integral element in Tragedy² from the very first. But soon, by a process of refinement of which we have no exact account, the choruses were transferred from subjects connected with Dionysus to the other gods and heroes of Greek mythology, and then of course the costume and dances of Satyrs became inappropriate. This gave rise to the 'Satyric drama' as distinct from tragedy proper; a sportive piece, though not a comedy, in which Satyrs and such-like creatures still played a prominent part. The separation of this kind of drama from tragedy is supposed to have taken place about 520 B.C. or perhaps a little later; and it explains the custom we have noted, of introducing a 'Satyric' farce as an after-piece to the series of three tragedies, known as a 'trilogy.' The only extant specimen is the *Cyclops* of Euripides, in which we have a Chorus of Satyrs introduced as servants of Polyphemus, and finally delivered from their bondage by Ulysses and his companions. A comparison of the plot of this play with that of the *Alcestis* will show that the latter is not one of the true 'Satyric' kind; though we have seen that it occupied the place of one in the tetralogy above referred to. The connexion is not difficult to trace. The old Satyric drama was formed of tragic materials; its constituents were firstly Satyrs, that is beings far removed from civilisation, immodest and uncouth, but comparatively harmless to mankind; nay even beneficent sometimes, in a clumsy sort of way, as representing the *joyful* side of human nature. Secondly, there were brutal monsters, half divine and half human, who spurn all laws, and whose vast strength and powers of mischief render them positive nuisances to society. Hence it is the function of heroes, especially of Hercules, to rid the earth of such pests; and thus the subjugation of savage

¹ The addition of an actor (*ὑποκριτής*) answering the chorus, and thus giving rise to a regular *dialogue*, came much later. We are now speaking only of the members of the chorus itself, which was the germ of the whole.

² There is little doubt that the name *Τραγῳδία* arose from the 'goat-like' appearance of the actors in their Satyr dress.

monsters by superior force became the staple of a Satyric play. Neither of these elements is wanting in the *Alcestis*. Its plot turns upon the subjugation of Thanatos, or Death, a most injurious monster, who excites terror from the first scene onwards, until he is forced by Heracles to surrender his victim. Again, in the banquet-scene the hero exhibits that jovial satyr-like side of his character, which enabled him in intervals of relaxation to give full vent to mirth and jollity, and made him the traditional companion of Satyrs on all festive occasions. The *Alcestis* therefore, in virtue of such scenes as these, was no unfitting substitute for the conventional Satyric after-piece.

In its main situations it is a *tragedy* of the most pathetic kind, and this notwithstanding its happy termination, although Aristotle asserts that this is fatal to the essence of a true tragic plot. We do not think that Euripides would have accepted this *dictum*, since so many of his plays either have a distinctly fortunate end, or at least provide something by way of compensation for the previous misfortunes of the hero. And if, as Aristotle implies, the proper design of Tragedy be to excite and afterwards allay the emotions by means of pity and fear¹, there are few plays better calculated to produce the desired effect than the one we are considering. It has been called a 'tragi-comedy'; but this, in our opinion, is a mistake. Of the three scenes usually cited in support of this view, that between Admetus and his father is too real, too terribly earnest, to be in any sense comic; while Apollo's dialogue with Death and the banquet scene of Heracles have been referred to their proper place in the *Satyric* drama, which had no connexion with comedy. At the same time it may be admitted, that the *Alcestis* never reaches the summit of tragic terror, as compared with other plays, for instance the *Medea*.

¹ He speaks of 'the purgation (*καθάρισις*) of the emotions through pity and fear.' Whatever may be the exact meaning of this much disputed phrase, the metaphor is obviously a medical one, and describes the calming and moderation of these emotions after a sort of *feverish* excitement previously aroused. By learning to keep his 'pity and fear' within due bounds, and to direct them upon right objects, a man will attain the true pleasure derivable from tragedy.

The whole plot is so managed as to call forth the softer emotions¹, and is, as Hartung describes it, 'idyllic' rather than 'tragic' in the most exact sense of the term.

The original myth on which the plot rests is told by different writers with certain variations. Its earliest form appears to be this. Apollo, being forced to serve Admetus because he had slain the Cyclopes², and having been well treated by his master, helped him to get Alcestis in marriage from her father Pelias, king of Iolcos, the condition being that the intended husband should yoke together a boar and a lion in one chariot. Next Admetus incurred the anger of Artemis by neglecting to sacrifice to her at the marriage feast; and being in danger of his life he was saved by Apollo's intercession and the substitution of Alcestis in his room. Euripides takes up the story at this point, and alleges the slaughter of the Cyclopes, 'forgers of the divine fire,' as the reason of Apollo's servitude. Another version made this servitude an act of expiation on the part of the god for having slain the Python, which obliged him to purify himself from the stain of bloodshed. Pherae was the place of this purification, and the whole scene was enacted every eighth year in a *theoria*, or sacred procession, between that town and Delphi. Now whereas the Python represented a demon power and was associated with the old Chthonian or Earth-worship, it has been supposed that Apollo's master was none other than Hades himself, who was often designated by the title of *Ἄδηντος*, or the 'Invincible.' This seems to be confirmed by the fact that Hecate, a goddess of the under-world, was worshipped at Pherae under the title of *Θεὰ Φεραία*. Hermann sees in the whole account a mythical representation of actual events in connexion with the Delphian Apollo. He supposes that when an attempt was first made to substitute his purer worship for the old Chthonian rites (symbolised by the Python, as the guardian of the Earth's oracle at Delphi), the votaries of the god were driven to take refuge at

¹ Hence Wilken, in his dissertation *De Alcestide Euripidea* (1868), proposes a fourth division of the drama, to which he would give the distinctive name of 'pathetic.'

² See *Alcestis*, ll. 5-7. Another version of the story is given further on.

Pherae, where they were hospitably received and allowed to build a temple. Afterwards the inhabitants of the neighbouring Iolcos were admitted, in consideration of their superior resources, to a share in their solemnities, and the ritual of Apollo was celebrated with increased splendour by both states conjointly. This is thought to be symbolised in the marriage of the Pheraean Admetus with the Iolcian Alcestis, whose name (derived from ἀλκή) indicates wealth and power. Some dissensions having arisen, the new *cultus* soon began to decline, and was only saved from perishing by the voluntary surrender of the temple treasures, which however were afterwards recovered by the aid of a superior foreign force. It is unnecessary to point out the bearing of these latter incidents upon the traditional story of Admetus, and it is far from improbable that some real events, such as Hermann suggests, may have determined the form in which it appears. Lastly, the legend has been referred to that ever-recurring series of old-world myths, which the sun in his yearly course, the alternations of light and darkness, and all the varying phenomena of Nature are supposed to have suggested. In these the bondage of Apollo in the house of Admetus and the subjection of Heracles to Eurystheus alike represent the Sun, toiling in his unwearyed round for the benefit of mortal men; and in the tale of Alcestis Heracles appears 'as the kindly benefactor, who goes down into the dark land, and there wrests from the grasp of death the fair twilight, which dies away at sundown, to be brought back again in the morning¹'.

But however interesting it may be to speculate upon the probable sources of the myth, what we have chiefly to consider is the use made of it by Euripides as a dramatist. He of course took the story as he found it, selecting such incidents as suited his purpose, and treated it simply as a domestic drama of modern Athenian life, the supernatural element being assumed as perfectly familiar in what must have been to most of the spectators a 'nursery tale' of their childhood. But since, as Aristotle observes in his *Poetics*, there are some to whom even the best known stories are unknown², the poet, following the fashion of

¹ Cox, *Tales of Ancient Greece*, Introduction, p. xxxiii.

² Also for an opposite reason. The very fact that these legendary

his time, introduces his plot by a short explanatory prologue, spoken in the person of Apollo, and afterwards passing into a dialogue between him and Death. This latter portion has been censured by some critics¹; unjustly as we think. If there seems to be anything repulsive *per se* in the notion of a barter of lives with Death, we must remember that this is an integral part of the legend; moreover the failure of Apollo to establish a *commercial* transaction with his adversary is quite in keeping with the character of one who 'alone of all deities regardeth not bribes.' That Phœbus should appear in direct conflict with the monster from whose power he had already delivered Admetus is natural enough, and the colloquial style of their encounter is sufficiently excused, at least in a 'pro-satyric' play², by the well-known fondness of the Athenians for disputation of this kind. We may be sure that Euripides purposely so arranged his opening scenes, that from the outset he might arouse the interest and amuse the fancy of his audience. As to the exquisite *art* with which the first Act is managed, there can be no question. The radiant Archer-god, 'a stationed glory'³, at the portal, the black-robed demon Death, the chorus distraught with fears for the royal house, and hoping even against hope—all this appeals most powerfully to the feelings, and marks the poet as a consummate master of his art. As a dramatic personage⁴, Thanatos may be put by the side of Cratos and Bia (Strength and Force) in the *Prometheus*, Lyssa (Madness) in the *Hercules Furens*, and the Lar Familiaris in the *Aulularia* of Plautus. Similarly in the old

stories *were* so well known may have made the poet less careful about 'spoiling the plot' (as we should say) by giving a sketch of it beforehand.

¹ The Quarterly Review, for instance, characterises the dialogue between Apollo and Death as 'only fit for a couple of higgleries at a pig-fair.' *Q. R.* on Monk's *Alcestis*, vol. xv. p. 115 (1816).

² See pp. viii, ix.

³ Browning, *Balaustion*, p. 25. The whole of this passage should be read in illustration of the text.

⁴ *I. e.* not merely personified in narrations or addresses, as in Hom. *Il.* iv. 231; Soph. *Aias*, 864, &c.

English 'Morality plays' Death and the Fool are pitted against each other, the latter trying various shifts to elude his adversary, but always being beaten by him in the end. Milton also, in the *Paradise Lost*, introduces Sin and Death as persons, who were intended to appear as characters in his drama, according to the original design of the poem.

The character of *Alcestis*, in whom the chief interest of the play is centred, presents less difficulty than those of Admetus and his father Pheres. She is a model of female heroism and wifely devotion, unrivalled in history or fiction; and her self-sacrifice is due, not to any depreciation of her own life—ψυχῆς γὰρ οὐδέν εστι τιμιώτερον (l. 301)—but to a high sense of duty combined with pure unselfishness. Even her love for Admetus, though unquestionably real, is not represented as the ruling motive of her action. Her last address to him is rather dignified than tender. She speaks of her voluntary death as an act prompted by 'reverence' toward himself; one moreover that she was in no way bound to perform, had not his parents failed in what was clearly their *duty*. But since 'the gods had so ordered it,' her life must needs be sacrificed for the life of him, upon whom the fortunes of the royal house depended. All her expressions of love and tenderness are reserved for her children, the future 'rulers of *my* house'¹, and all her thoughts, till the moment of her departure, are occupied with anxiety about their welfare. The conception of a heroine so noble, even if it stood alone in his plays, would be sufficient to show that Euripides was not the persistent 'woman-hater' he is commonly supposed to have been². The recognition of unselfish *patriotism* as the ruling motive in the case of *Alcestis* may help us to understand the conduct of Admetus, both as regards his wife, and as regards his father

¹ Τούτους ἀνάσχον δεσπότας ἔμων δόμων, l. 304.

² This epithet (*μισογύνης*), so far as it describes his hatred of female profligacy prevalent in his day, is amply justified by numerous passages in his plays. Yet we may appeal to his conception of heroines like *Alcestis*, *Iphigenia*, *Macaria*, and others, to show that he could appreciate the virtues of the other sex wherever he found them.

Pheres. At first sight he is simply a craven, and all his professions of conjugal affection seem mere hypocrisy, because after all he might have resigned himself to his fate, and neither sought nor accepted any substitute. Hence various alterations of the plot have been suggested; that of Hermann, for instance, who thinks Alcestis might have been made to devote herself without the knowledge of Admetus, who should have discovered the truth only when too late to save her life¹. But this would be to rewrite, not only the play, but the legend on which it is founded. The story required that somehow Admetus should save his own life at another's expense, and Euripides had to deal with this requirement as he best could. This he does very cleverly; for by concentrating our attention upon the crowning virtues of Admetus, his piety and his hospitality to strangers, and by describing his sorrow for the lost one in language that seems to assure us of its reality, he contrives to make us forget that the queen's life might have been saved, and that no 'inevitable bond of necessity'², but the free will of a loving wife, fulfilling her husband's desire, was the occasion of her doom. But in fact the conduct of Admetus needed little excuse to an Athenian audience. From the Greek point of view the life of one man was better than that of ten thousand women³, and the life of a king, ruling for his subjects' good, was the most valuable of all. This *patriotic* consideration is taken for granted, and is implied rather than distinctly urged even in the altercation between Admetus and Pheres, where the value of their respective lives is the principal point in question. That scene is outrageously repulsive to modern feeling; not so, we presume, to the minds of the original spectators, to whom it would be only too real. The extreme contempt for old age prevalent in Athens during the fifth century B.C. is remarkable even in that enterprising time, when, as we can easily understand, the feebleness of declining years must have been an unmitigated

¹ This device is adopted by Wieland, also (with variations) in the lately published play of *Alcestis* by Mr. Todhunter, who works out his plot from this starting-point with considerable skill.

² Chorus, l. 984 καὶ σ' ἐν ἀφύκτοισι χερῶν εἴλε θεὰ δεσμοῖς.

³ εἰς γ' ἀνὴρ κρέσσων γυναικῶν μυρίων ὄραν φόσ. *Iph. in Aulide*, 1394.

misfortune¹. Yet the fact is patent to every student of the Athenian dramatists, and the language of Admetus to his father by no means exaggerates it. Pheres perhaps excites more of our sympathy than Euripides might have thought justifiable, and may appear to *us* to get rather the best of the argument; but no Athenian of that time would for one moment hesitate to condemn the deplorable selfishness of an old man, who preferred dragging out an ignominious existence to the glory of dying for his son², who was the king of the land. The culminating point of baseness is reached in his avowal—*κακῶς ἀκούειν οὐ μέλει θανόντι μοι*, which Admetus, true to Greek ideas about ‘reputation after death,’ stigmatises as a ‘shameless sentiment³.’ When besides all this we consider the amusement which this smart wordy encounter would afford to a repartee-loving Athenian audience, we may safely conclude that the scene in question was one of the most popular in the play.

We must not then, if we would understand the *Alcestis* aright, allow our modern ideas either of gallantry or of reverence to old age to warp the judgment, when dealing with those of another people and of other times, however revolting to our imagination such views of conduct may be⁴. Nevertheless, although Euripides has done the best for Admetus under the circumstances,

¹ See Mahaffy’s *Euripides*, p. 108, and the passage he quotes from the *Supplices*, l. 1080, beginning ὁ δυσπάλαιστον γῆρας, ὡς μισῶ σ’ ἔχων.

² Contrast the sentiment of Andromache (l. 410 of the play), when, called to choose between her own life and that of her son, she exclaims—

ἔμοι δ’ ὄνειδος μὴ θανεῖν ὑπὲρ τέκνου.

³ Jodrell compares the prayer of Maecenas in Seneca, who calls it ‘a base begging for life’—

‘ Debilem facito manu,
Debilem pede, coxa;
Tuber adstrue gibberum;
Lubricos quate dentes.
Vita dum superest, bene est.’

⁴ As was the case with Ovid, writing thus to his wife from exile—

‘ Si mea mors redimenda tua, quod abominor, esset,
Admeti conjunx, quam sequereris, erat.’

he has hardly succeeded in making his character interesting. He is pious, liberal, hospitable even to a fault,—the whole plot indeed turns upon the reward of piety—he will do nothing that he considers base, he loves the company of the good; but he lacks the active manly virtues of stoutheartedness, resolute defiance of danger, even of fortitude under misfortune. Euripides himself seems to have had some misgivings on this point, since he makes Admetus deprecate the probable reproach of ‘an enemy’ (he says nothing about its *justice*) for his cowardly fear of death and want of filial affection. And though his life was spared, he was left so hopelessly wretched, as to make the remainder of it useless to himself and his people. Hence, to avert a public misfortune, some means of restoring Alcestis must be found; and what so welcome to an age that was shortly to produce the *Phaedo*, as a sequel which told of a triumph over the powers of the infernal world?

The character of Heracles will be best understood from our previous observations on the Satyric drama. The banquet scene, in which he plays so boisterous a part, would indeed have been out of place in a pure tragedy, but is quite in keeping with the requirements of a piece, such as we believe the *Alcestis* to be. In this play Heracles appears to great advantage in comparison with his true ‘Satyric’ character, so far as we can judge from the fragments that have come down to us. The dramatists generally take strange liberties with the redoubtable Tirynthian hero, representing him as a voracious glutton, whom no amount of meat and drink can satisfy. ‘If you could but see him eat!’ says Epicharmus in the *Busiris*. ‘How he clashes his jaws, gnashes his grinders, snorts through his nostrils and lifts his ears! and hark, what a blast of wind comes roaring through his gullet!’ In the *Alcestis* there is just enough of this element (taking the servant’s report as literal fact) to give a flavour to the scene. But in the main Heracles appears as an intrepid generous soul, enjoying the good things of life while he may, and accepting its rough side with cheerfulness, even death itself, if needful. He is not drunk, but ‘filled with food and gladness;’ he esteems the present hour alone as worth enjoying, and invites the

servant to join in his mirth, because he cannot bear to see a fellow-creature in melancholy mood, when he believes there is no occasion for it. But mark the sudden change when he learns the truth about Alcestis. The knowledge of it sobers him in a moment; he is instantly ready for action and rushes to the rescue. *Now*, as Mr. Browning finely expresses it—

‘In a spasm and splendour of resolve
All at once did the god surmount the man’;

and Heracles appears in his true character as the ‘helper of mankind.’ So regardless is he of good cheer merely for its own sake and at the wrong time, that even after his fierce struggle with the demon king he will not stay and share the rejoicings of Admetus for the recovery of Alcestis, but starts at once upon a new enterprise. The heroism of Heracles has been profitably contrasted with that of Alcestis². If he had been required to perish by some lingering malady to save the life of his friend, he would never have consented; for by such an act no meed of valour, no manly fame was to be won, nor was there anything to counterbalance the sacrifice of a noble and most valuable life. Even for Admetus to contend with his wife on this ground would, as we have seen, according to Greek notions have been inexcusable.

With respect to the alleged ‘*stupidity* of Heracles, in not conjecturing the cause of the mourning in the house of Admetus³, we do not think the allegation is well founded. As a wild adventurous rover, little accustomed to scenes of domestic life, he would hardly be expected to know the precise amount of sorrow the death of a ‘stranger woman’ might cause in the royal household, especially after the assurance of his host that the deceased had been a dear friend of the family. Moreover (as Hermann justly observes), had Heracles guessed the truth at once, and insisted on his apprehensions being satisfied, so impulsive a creature must have rushed instantly to the rescue, and thus have

¹ *Balaustion*, p. 119. Mr. Browning’s delineation of the character of Heracles is perhaps his most successful effort.

² Hartung, *Euripides Restitutus*.

³ *Quarterly Review*, vol. xv. p. 116.

precipitated the catastrophe of the play. It was far better to make the deliverance of Alcestis an act of expiation for abused hospitality, though the fault were committed unwillingly and in ignorance¹. It has been judged an unnecessary aggravation of his dulness of understanding to make Heracles aware of the queen's undertaking to save her husband's life². There is some justice in this criticism, although it is not unreasonable to suppose that Heracles might have been informed of a fact well known in the surrounding district³. All we can say is that Euripides could not have managed otherwise, taking the scene as it stands, since Admetus had no other way of justifying the *double entente*—‘*ἔστιν τε κούκέτ’ ἔστιν*—than by reference to the undertaking which made her ‘as good as dead’ to him. He could not have related the circumstances here, without interrupting the dialogue, as well as repeating what had been previously told in the opening scene of the play; hence it was simpler to suppose his guest to be already aware of the facts. On the whole, Heracles is a fine noble character, second to none, save that of the heroine herself. ‘The contrast of his homely practical force with the luxurious effusiveness of Admetus is one of the happiest features in the play. His victory moreover is greatly enhanced by the powerlessness of Apollo, the friend of the house, to obtain more than an exchange of victims: and the grim dialogue of Apollo and Death is clearly intended to show the miraculous powers of the mighty hero⁴.’

The last scene (from l. 1006 onwards) is admirably contrived. A sudden formal restoration of Alcestis to her husband would have made but a tame conclusion; but the sustained mystery

¹ Βίᾳ δὲ θυμοῦ τάσσδ' ὑπερβαλλὼν πύλας
ἔπιγον ἀνδρὸς ἐν φιλοξένου δόμοις. ll. 829, 830.

² Wilken, *de Alcestide*, p. 25, commenting on l. 524—
οἵδ' ἀντὶ σοῦ γε κατθανεῖν ὑφειμένην.

³ The maid-servant tells the Chorus, l. 156—

καὶ ταῦτα μὲν δὴ πᾶσ' ἐπίσταται πόλις.

This certainly includes the township of Pherae, even if it has no wider application. See note on l. 156.

⁴ Mahaffy, *Euripides*, p. 106.

about the veiled lady raises the excitement of the spectators to the highest pitch. More than once does Admetus seem in danger of losing his wife for ever by his persistent refusal to receive the stranger, and only when she is actually placed in his arms and the veil removed do we feel sure that the tale of Orpheus and Eurydice is not about to be reproduced with variations. The turn of the dialogue gives Heracles an opportunity of retaliating upon his host in a friendly way for the previous mystification as to the cause of his sorrow, while Admetus is enabled to prove his constancy to the departed by asserting his resolve to comply with her dying request that he would never marry again¹. Moreover, the generosity of his nature is a second time put to the test, when he is required to receive a strange woman (as he believes) into his house under such trying circumstances. Yet even this trial, though he shrinks at first, he will not forego; all for the love of his friend.

The silence of Alcestis is at first sight strange, especially as an opportunity would otherwise have been afforded for introducing pathetic addresses, in the composition of which Euripides excelled. But first there was the difficulty about employing a third actor, and secondly there was a real belief in the necessity of silence before purification in cases of ceremonial uncleanness². Also by representing Alcestis as not even yet entirely emancipated from the power of Hades, the fact of her having really died, which might otherwise have been doubted, is clearly enforced³. The combat with Death might indeed have been described by a messenger, or by Heracles himself. This however would only have prolonged the action of the play unnecessarily, and would not have been an original idea, for we learn from a fragment of the earlier *Alcestis* of Phrynicus that some such combat was there described. There are, it must be admitted, signs of hurry in the conclusion. The short speech

¹ Compare the request of Alcestis, l. 305—

καὶ μὴ πιγήμης τοῖσδε μητριδὸν τέκνοις—

with ll. 1087, etc.

² See note on l. 1143.

³ Hermann, *Dissertatio de Alcestide*, p. xiii (Monk).

of Admetus especially, ending with the bare statement *οὐ γὰρ εὐτυχῶν ἀρνήσομαι*, seems inadequate to the joy of the occasion. But in his bewilderment at such an unexpected change of fortune, few words were perhaps best for him, and Euripides probably felt that the play was already long enough for its purpose, as the fourth of a tetralogy, and that its main interest was over by this time.

Although the *Alcestis* cannot, from its exceptional character, be fairly taken as a *representative* play, it is not lacking in suggestive materials for the student of Euripides as a dramatist. To assign this poet his true place in tragedy has always been a difficult task, and from his own time to the present he has been praised or censured alternately, as the legitimate improver or the vulgar degrader of tragic art. Lately a reaction has arisen in his favour, and there is danger lest his merits should even be overrated; but modern critics are at any rate alive to the fact, that any estimate of Euripides must be one-sided which fails to take into account the exceptional circumstances of the times¹. That was a period of transition, of free thought and enquiry, and our poet had become deeply imbued with the sceptical spirit, which pervaded Athenian society towards the close of the fifth century B.C. Hence he is necessarily inconsistent, and often self-contradictory in dealing with questions of religion, politics, social order, and public or private morality. Now inasmuch as the drama had long been recognised at Athens as a legitimate vehicle of instruction², it follows that the mental attitude of the poet towards all these questions will be found reflected in his plays. What this means in the case of Euripides is best seen by comparing him with his two great predecessors.

Aeschylus, with his earnest reverent faith in the reality of divine government, made *Nemesis*, or the law of divine retribution, the predominant motive of his tragedies. So absorbed was he in this one great religious idea, that he concentrates the

¹ See Paley's Preface to vol. i of his *Euripides*; Symonds' *Greek Poets*, 1st Series, chap. vii; Mahaffy's *Euripides*, p. 30.

² The Greek drama has been regarded as combining the functions of the modern pulpit and of the daily press. It did all this, and more.

whole attention upon its working, and introduces his heroes less as individual characters than as living illustrations of the law. Sophocles, while he upholds the law in all its rigour, bids us mark the characters of those under its influence; we are shown the *men*, Oedipus, Aias, and the rest; and their sins and consequent suffering are viewed as a discipline or 'school of affliction.' The ancestral curse of the legend is there, but in the back-ground, and the moral law reigns supreme. With Euripides all this is so greatly changed, that some have denied his belief in tragic destiny or in any 'moral order' of things whatever¹. This is untrue. Euripides takes humanity just as he finds it; only he does not dogmatise upon the causes of human misfortune, ascribing it either to the anger of an avenging deity or to breaches of the 'unwritten laws divine'². He was a thinker, and lived, as we have said, in a thinking age, which was subjecting the old foundations of belief to a most rigorous scrutiny. Hence he varies in his assertions, at one time referring the conduct of human affairs to Chance (*τύχη*), at another time to Necessity (*ἀνάγκη*). He could not honestly uphold the popular creed as a whole, seeing that much of it was degrading and immoral; yet he hesitates to adopt the conclusion that *no* religion is best for man. His desire was for a system of practical morality, freed from the element of superstition; and though he sometimes despairs, he seems on the whole to have believed that such a system was attainable. But since the popular creed was a deep-seated fact, he could not ignore its existence, nor banish the gods entirely from his stage. The time-honoured constituents of tragedy might not be altered or set aside, but often, it must be confessed, the poet is at war with his materials. The *Alcestis* is a good instance of such a conflict; the more so, because it exhibits no overt signs of rebellion against orthodox beliefs. It is founded upon an ancient sacerdotal legend; its moral is the reward of piety—not in the abstract, but to a god *as* a god; the continued prosperity of Admetus being the result of his good

¹ Bunsen, *God in History*; Schlegel, *Dramatic Literature*; Donaldson, *Greek Theatre*.

² ἄγραπτα κάσφαλη θεῶν νόμιμα. Soph. *Antigone*, 454.

services first to Apollo, secondly to Heracles¹. Still there is an amount of 'free handling' of sacred subjects, that might well have shocked the sensibilities of a devout old-fashioned Athenian. The human element of deity, in its least creditable aspect, is emphasised, not to say exaggerated, in the record of the mutual jealousies of Zeus and Apollo, with which the play opens, and in the unseemly wrangle of the latter with Death about their respective 'prerogatives.' Here certainly, and to some extent in the 'banquet scene' also, we feel that Euripides is taking full advantage of the licence which a 'pro-satyric' piece allowed him, of saying in effect to his audience—'These be the gods ye worship!' Again, the irresistible power of destiny, so strongly manifested throughout the play and in the fine ode to Necessity (ll. 964, &c.), is overcome at last by mere physical force, in the rescue of one of Death's victims without any compensation to the infernal powers. Lastly, the heroine herself is actuated rather by a sense of practical piety than of religion. Her attitude towards the gods is one of resignation², nor does she neglect the customary acts of devotion, prayer and the decoration of altars³, when the fatal day has come. Still on her death-bed she seems hardly to recognise the deities, save as adverse powers that vex her, calling not upon them, but upon the clear light of day⁴, the fleeting clouds and the halls of her loved Iolcos, in spite of her husband's solicitation—λίσσον δὲ τοὺς κρατοῦντας οἴκτεῖραι θεούς.

Compared with some of our author's later plays, the *Alcestis* is not altogether an extreme specimen of innovation upon earlier dramatic traditions. Its emotional and pathetic character, the predominant interest of its *plot*⁵, its scenic effects, exhibitions of repartee and other accessories—all mark it as distinctively

¹ οὐσίου γὰρ ἀνδρὸς οὗτος ὁν ἐτύγχανον, 1. 10.
θεοσεβῆ φῶτα κεδνὰ πράξειν, 1. 605.

² ll. 297, 298.

³ ll. 162-172.

⁴ 'Sun and thou light of day, and heavenly dance
O' the fleet cloud-figure . . . nuptial chamber
In that Iolcos of my ancestors.'—BROWNING.

⁵ See Mahaffy, *Euripides*, pp. 45, 46, for the distinction between dramas of 'plot' and those of 'character' and 'situation.'

‘Euripidean.’ On the other hand, the complications of the plot do not excite our curiosity so far as to draw off our attention from the separate characters of the play, two of whom, Admetus and Heracles, have always been a fertile subject for discussion. We miss also the later devices of the *deus ex machina*, or arbitrary interference of a god at the conclusion¹, and of the long explanatory prologue; that in the *Alcestis* being merely a brief summary of the previous circumstances, but not (save by a bare hint at ll. 65, &c.), anticipating the catastrophe. The Chorus especially retains the functions assigned to it in the older drama. Originally it performed its part alone; after one or more actors were introduced, it still spoke or sang in sympathy with them, and as one deeply interested in the action. But in proportion to the development of the dialogue, this function of the Chorus decreased in importance; soon the Chorus itself became a mere accessory, and finally ceased to appear at all. The religious element of the drama, in connexion with the worship of Dionysus, was giving way to the purely theatrical; and this was a sign of the times which no poet, even had he wished, could have effectually resisted. But in the *Alcestis*, as in *Hecuba* and some other plays, the Choral odes are all in harmony with the successive scenes of the action. The interest felt by the old men of Pherae in the fortunes of the royal house is intense; they mourn or rejoice in concert with their king, ‘as friend with friend’², in accordance with the rule afterwards laid down by the Roman critic—

‘Actoris partes chorus officiumque virile
Defendat, neu quid medios intercinat actus
Quod non proposito conducat et haereat apte³.’

The story of *Alcestis* has been dramatised by other poets besides Euripides. A verse, apparently from a satyric play, by Sophocles, describing the servitude of Apollo, is quoted by

¹ As in the *Hippolytus*, *Supplices*, *Ion*, *Helena*, *Electra*, *Orestes*, and probably in both the *Iphigenias*.

² ὡς φίλος φίλω, l. 369.

³ Horace, *Ars Poet.* 193. See the sequel of this citation in the note on l. 674.

Plutarch. Phrynicus we have already mentioned (p. xx), and Athenaeus has preserved some lines of an *Alcestis* by the comic poet Antiphanes. In Latin, Naevius, Accius, and possibly Ennius, treated the same subject, but it is doubtful whether the work of Accius was an original effort of genius, or merely a translation from Euripides. Passing to modern times, we find an Italian *Alceste* by Martello (1715), in which great liberties are taken with the old plot; and towards the end of the same century Alfieri translated and afterwards imitated the Euripidean play. On the French stage a revival of the Greek drama by means of translations and adaptations began about the sixteenth century. Euripides was especially popular, and *Alcestis* was a favourite theme. An opera with this title by Quinault and Lully was performed in 1674; Grange-Chancel wrote an *Alceste* in 1703, (in which the heroine, on her return from Hades, utters the single word 'Admète'); in 1727 appeared Boissy's play entitled *Admète et Alceste*. It is said also that Racine, struck by the beauty of the legend, designed an *Alceste* to follow his *Andromaque* (1668), but changed his mind shortly before his death. Mr. Todhunter's *Alcestis* (1879) has been mentioned above (p. xv). Previously no English poet seems to have chosen this theme (Mr. Browning's *Balaustion* being professedly a 'transcript from Euripides' with comments between); but Shakespeare had made use of the conclusion of the story in the last scene of his *Winter's Tale*¹.

The text of this edition follows the readings of the best MSS. so far as possible. It therefore fairly represents the text of Kirchhoff (8vo. edition). Emendations are marked with an asterisk, and passages retained on the authority of the MSS., but probably more or less corrupt, are marked with an obelus.

It may be well to state briefly that the most trustworthy MSS. of Euripides, containing the *Alcestis*, are the Codex Vaticanus of the twelfth century, and the Codex Havniensis of a later date, marked by Kirchhoff as B and C respectively. Those of fair

¹ See note to l. 1121.

repute are the Harleian (from l. 1031 to end of play), the Palatine, No. 287, in the Vatican library, and the Florentine, No. 2, marked *A*, *B*, and *C*; four others (one Parisian and three Florentines), marked *a*, *b*, *c*, *d*, by the same editor, are of quite secondary importance.

A small treatise entitled *Euripidea*¹, by Siegfried Mekler, has lately been published at Vienna. One at least of his suggestions deserves notice. In ll. 673, 674 the chorus interposes with the distich—

παύσασθ' ἄλις γάρ ή παροῦσα συμφορά,
ῳ παῦ² πατρὸς δὲ μὴ παροξύνης φρένας.

Here the words ὠ παῖ were reasonably suspected by more than one editor, as unsuitable in the mouth of courtiers addressing their king, and as probably repeated by mistake from the following line—ῳ παῖ, τίν' αὐχεῖσ, &c. Also the plural παύσασθε seemed inappropriate, when only one of the parties had as yet spoken. Mekler, therefore, noticing that elsewhere the chorus always addresses Admetus by his name, has proposed to read 'Αδμηθ' ἄλις γάρ, &c., and παῦσαι for ὠ παῖ in the next line. He endeavours to show, by a comparison of the two readings when written in capitals, how the mistake might have arisen. In l. 795 he suspects an interpolation from ll. 829, 832 of the words τάσδ' ὑπερβαλῶν πύλας (τύχας), στεφάνοις πυκασθείσ, and a similar interpolation in l. 817 of καὶ κουρὰν . . . στολμούς τε, proposing to read ὑμῖν for ἡμῖν and assigning the whole line (with καὶ κουρὰν, &c., omitted) to Heracles. We leave these last conjectures to the judgment of competent critics, but have thought it worth while to record them, as among the latest contributions to text criticism upon this play.

¹ *Euripidea*, Textkritische Studien, von Siegfried Mekler, Wien, 1879.

² The MSS. reading: the present text has ὠναξ.

The **Prologue** (**πρόλογος**) is all that part of a play which precedes the first entrance of the Chorus. It is generally recited by a single actor, but in this play the entrance speech by Apollo passes into a dialogue with Thanatos.

The **Parodus** (**πάροδος**), or 'passage-song,' was sung by the Chorus while advancing to their places, originally in anapaestic (oo-) or some similar measure, to accompany the march. The other choral odes, sung by the Chorus in their 'station' in the orchestra, were called **Stasima** (**στάσιμα**).

Epeisodia (**ἐπεισόδια**), or 'episodes,' are all the portions intervening between complete odes of the Chorus; in other words, the *dialogue*, which now forms the main part of the play, but was originally an insertion between the choral songs.

The **Exodus** (**ἔξοδος**), 'exit,' or concluding scene, is all that follows the last *stasimon*, having no choral ode after it.

The Choruses themselves (unless they were very short) were divided into **Strophe** (**στροφή**) and **Antistrophe** (**ἀντιστροφή**). The *strophe* was sung by the Chorus while moving in one direction from left to right towards the side of the orchestra, the *antistrophe* during a reverse movement to the left. The metre in these two divisions is made to correspond, either by similar feet or their equivalents, as spondees to dactyls or anapaests, trochees or iambi to tribrachs, and the like.

An **Epode** (**ἐπωδός**), or 'after-song,' is sometimes added in a different metre, concluding the choral ode.

A Greek play was not divided, like our modern plays, into acts and scenes. But all the earlier portion, as far as the first 'episode,' may be taken as equivalent to a first act, the remaining acts being represented by the successive *Epeisodīa*, while the entrance of each important character may be considered to mark the beginning of a new scene.

ALCESTIS

DRAMATIS PERSONAE.

APOLLO.

THANATOS.

CHORUS of aged Pheraeans.

MAID-SERVANT of Alcestis.

ALCESTIS, wife of Admetus.

SERVANT of Admetus.

ADMETUS, King of Pherae.

EUMELUS, son of Admetus and Alcestis.

HERACLES.

PHERES, father of Admetus.

ΑΛΚΗΣΤΙΣ

PROLOGUE.

(*The scene is a space before the palace of Admetus at Pherae in Thessaly. Enter APOLLO from the interior.*)

ΑΠΟΛΛΩΝ.

Ω δώματ' Ἀδμήτει', ἐν οἷς ἔτλην ἐγὼ
θῆσσαν τράπεζαν αἰνέσαι, θεός πέρ ὁν.
Ζεὺς γὰρ κατακτᾶς παῖδα τὸν ἐμὸν αἴτιος
Ἀσκληπιόν, στέρνοισιν ἐμβαλὼν φλόγα
οὐ δὴ χολωθεὶς τέκτονας δίου πυρὸς 5
κτείνω Κύκλωπας· καὶ με θητεύειν πατὴρ
θητῷ παρ' ἀνδρὶ τῶνδ' ἀποιν' ἡνάγκαστεν.
Ἐλθῶν δὲ γαῖαι τήνδ' ἐβουφόρβουν ξένῳ,
καὶ τόνδ' ἔσωζον οἴκον ἐς τόδ' ἡμέρας.
ὅσιον γὰρ ἀνδρὸς ὅσιος δῶν ἐτύγχανον,
παιδὸς Φέρητος, δὲν θαυεῖν ἐρρυσάμην,
Μοίρας δολώσας· ἥνεσταν δέ μοι θεαὶ
Ἀδμητον "Αἰδην τὸν παραυτίκ' ἐκφυγεῖν,
ἄλλον διαλλάξαντα τοῖς κάτω νεκρόν.
πάντας δ' ἐλέγξας καὶ διεξελθῶν φίλους,
πατέρα γεραιάνθ' η σφ' ἔτικτε μητέρα,
οὐχ εῦρε πλὴν γυναικὸς ὅστις ἥθελε 15
θαυεῖν πρὸ κείνου μηδὲ ἔτ' εἰσορᾶν φάος,
ηνῦν κατ' οἴκους ἐν χεροῖν βαστάζεται.

ψυχορραγοῦσα· τῇδε γάρ σφ' ἐν ἡμέρᾳ
θανεῖν πέπρωται καὶ μεταστῆναι βίου.
Ἐγὼ δέ, μὴ μίασμά μ' ἐν δόμοις κίχη,
λείπω μελάθρων τῶνδε φιλτάτην στέγην.
ἡδη δὲ τόνδε Θάνατον εἰσορῷ πέλας,
Ιερῆ θανόντων, ὃς νιν εἰς Ἀιδου δόμους
μέλλει κατάξειν· συμμέτρως δ' ἀφίκετο
φρουρῶν τόδ' ἡμαρ, φθανεῖν αὐτὴν χρεών.

20

(Enter THANATOS from below, a figure robed in black and armed with a sword.)

ΘΑΝΑΤΟΣ.

ἄ. ἄ.

τί σὺ πρὸς μελάθροις; τί σὺ, τῇδε πολεῖς,
Φοῖβ'; ἀδικεῖς αὖ τιμᾶς ἐνέρων
ἀφοριζόμενος καὶ καταπαύων.
οὐκ ἥρκεσέ σοι μόρον Ἀδμήτου
διακωλῦσαι, Μοίρας δολίω
σφήλαντι τέχνῃ; νῦν δ' ἐπὶ τῇδ' αὖ
χέρα τοξήρη φρουρεῖς ὄπλισας,
ἡ τόδ' ὑπέστη πόσιν ἐκλύσασ'
αὐτὴ προθανεῖν Πελίου παῖς.

30

ΑΠ. θάρσειν δίκην τοι καὶ λόγους κεδνοὺς ἔχω.

ΘΑ. τί δῆτα τόξων ἔργον, εἰ δίκην ἔχεις;

ΑΠ. σύνθετες ἀεὶ ταῦτα βαστάζειν ἔμοι.

40

ΘΑ. καὶ τοῦσδέ γ' οἴκοις ἐκδίκως προσωφελεῖν.

ΑΠ. φίλουν γὰρ ἀνδρὸς συμφόραις βαρύνομαι.

ΘΑ. καὶ νοσφιεῖς με τοῦδε δευτέρου νεκροῦ;

ΑΠ. ἀλλ' οὐδ' ἐκεῖνον πρὸς βίαν σ' ἀφειλόμην.

ΘΑ. πῶς οὖν ὑπὲρ γῆς ἐστι κού κάτω χθονός;

45

ΑΠ. δάμαρτ' ἀμείψας, ἦν σὺ νῦν ἥκεις μέτα.

ΘΑ. κάπαξομαί γε νερτέρων ὑπὸ χθόνα.

ΑΠ. λαβὼν ἔθ'. οὐ γὰρ οἶδ' ἀν εἰ πείσαιμι σε.

ΘΑ. κτείνειν γ' δν ἀν χρῆ; τοῦτο γὰρ τετάγμεθα.

ΑΠ. οὐκ, ἀλλὰ τοῦς μέλλουσι θάνατον ἐμβαλεῖν. 50

ΘΑ. ἔχω λόγον δὴ καὶ προθυμίαν σέθεν.

ΑΠ. ἔστ' οὖν ὅπως "Αλκηστίς" ἐς γῆρας μόλοι;

ΘΑ. οὐκ ἔστι· τιμᾶς κάμε τέρπεσθαι δόκει.

ΑΠ. οὗτοι πλέον γ' ἀν ἦ μίαν ψυχὴν λάβοις.

ΘΑ. νέων φθινόντων μεῖζον ἄρνυμαι γέρας. 55

ΑΠ. κὰν γραῦς ὅληται, πλουσίως ταφήσεται.

ΘΑ. προς τῶν ἔχόντων, Φοῖβε, τὸν νόμον τίθης.

ΑΠ. πῶς εἶπας; ἀλλ' ἦ καὶ σοφὸς λέληθας ὅν;

ΘΑ. ὕνοιντ' ἀν οἰς πάρεστι γηραιοὺς θανεῖν.

ΑΠ. οὐκον δοκεῖ σοι τήνδε μοι δοῦναι χάριν; 60

ΘΑ. οὐ δῆτ'. ἐπίστασαι δὲ τοὺς ἐμοὺς τρόπους.

ΑΠ. ἔχθρούς γε θυητοῖς καὶ θεοῖς στυγονύμενούς.

ΘΑ. οὐκ ἀν δύναιρο πάντ' ἔχειν ἀ μή σε δεῖ,

ΑΠ. ἦ μὴν σὺ παύσει, καίπερ ωμός ἀν ἀγαν
τοῖος Φέρητος εἰσι πρὸς δόμους ἀνήρ, 65

Εὐρυσθέως πέμψαιτος ἵππειον μέτα

σχῆμα Θρήκης ἐκ τόπων δυσχειμέρων,

ὅς δὴ ξενωθεὶς τοῦσδ' ἐν Ἀδμήτου δόμοις

βίᾳ γυναικα τήνδε σ' ἔξαιρήσεται.

κοῦθ' ἦ παρ' ἡμῶν σοι γενήσεται χάρις, 70

δράστεις θ' ὁμοίως ταῦτ', ἀπεχθήσει τ' ἐμοί.

ΘΑ. πόλλ' ἀν σὺ λέέας οὐδὲν ἀν πλέον λάβοις.

ἡ δ' οὖν γυνὴ κάτεισιν εἰς "Αἰδου δόμους.

στεῖχω δ' ἐπ' αὐτῆν, ως κατάρξωμαι ξίφει.

ἱερὸς γὰρ οὐτρος τῶν κατὰ χθονὸς θεῶν 75

ὅτου τόδ' ἔγχος κρατος ἀγνίση τρίχα.

(*Exeunt APOLLO and THANATOS. The first leaves the scene entirely, the second passes into the house.*)

PARODUS.

(The CHORUS enters.)

ΧΟΡΟΣ.

τί ποθ' ἡσυχία πρόσθεν μελάθρων;
 τί σεσίγηται δόμος Ἀδμήτου;
 ἀλλ' οὐδὲ φίλων πέλας ἔστ' οὐδείς,
 ὅστις ἀν εἴποι πότερον φθιμένην
 χρὴ βασίλειαν πενθεῖν, ἢ ζῶσ'
 ἔτι φῶς λεύσσει Πελίου παῖς
 "Αλκηστις, ἐμοὶ πᾶσί τ' ἀρίστη
 δόξασα γυνὴ
 πόσιν εἰς αὐτῆς γεγενῆσθαι.
 κλύει τις ἡ στεναγμὸν ἡ
 χερῶν κτύπον κατὰ στέγας
 ἡ γόον ως πεπραγμένων;
 οὐ μὰν οὐδέ τις ἀμφιπόλων
 στατίζεται ἀμφὶ πύλας.
 εὶ γὰρ μετακύμιος ἄτας,
 ὁ Παιάν, φανείης.

80

στροφὴ α'

90

HMIXOPION.

οὐ τὰν φθιμένης γ' ἔσιώπων.

HM. νέκυς ἥδη.

HM. οὐ δὴ φροῦδός γ' ἔξ οἴκων.

HM. πόθεν; οὐκ αὐχῶ. τί σε θαρσύνει;

HM. πῶς ἀν ἔρημον τάφον Ἀδμητος

95

κεδυῆς ἀν ἔπραξε γυναικός;

ΧΟ. πυλῶν πάροιθε δ' οὐχ ὁρῶ
 πηγαῖον ως νομίζεται

ἀντιστροφὴ α'

χέρνιβ' ἐπὶ φθιτῶν πύλαις,
χαίτα τὸ οὔτις ἐπὶ προθύροις
τομαῖος, ἀ δὴ νεκύων
πένθει πίτνει, οὐ νεολαία
δουπεῖ χεὶρ γυναικῶν.

100

HM. καὶ μὴν τόδε κύριον ἥμαρ,

105

HM. τί τόδ' αὐδᾶς;

HM. φὶ χρῆν σφε μολεῖν κατὰ γαίας.

HM. ἔθιγες ψυχᾶς, ἔθιγες δὲ φρενῶν.

HM. χρὴ τῶν ἀγαθῶν διακναιομένων
πενθεῖν δστις

110

χρηστὸς ἀπ' ἀρχῆς νενόμισται.

XO. ἀλλ' οὐδὲ ναυκληρίαν

στροφὴ β'

ἔσθ' ὅποι τις αἴας

στείλας ἡ Λυκίας

εἴτ' ἐπὶ τὰς ἀνύδρους

115

Ἄμμωνιάδας ἔδρας

δυστάνου παραλύσαι

ψυχάν· μόρος γὰρ ἀπότομος

πλάθει· θεῶν δ' ἐπ' ἐσχάραις

οὐκ ἔχω ἐπὶ τίνα

120

μηλοθύταν πορευθῶ.

μόνος δ' ἄν, εἰ φῶς τόδ' ἦν

ἀντιστροφὴ β'

ὅμμασιν δεδορκῶς

Φοίβου παῖς, προλιποῦσ'

125

ἥλθεν ἔδρας σκοτίους

† Αἰδα τε πύλας·

δμαθέντας γὰρ ἀνίστη,

πρὶν αὐτὸν εἶλε διόβολον

πλάκτρον πυρὸς κεραυνίον.

νῦν δὲ τίν' ἔτι βίου

130

ἐλπίδα προσδέχωμαι;

πάντα γὰρ ἥδη τετέλεσται βασιλεῦσιν,
πάντων δὲ θεῶν ἐπὶ βωμοῖς
αἰμόρραντοι θυσίαι πλήρεις,
οὐδὲ ἔστι κακῶν ἄκος οὐδέν.

135

FIRST EPEISODION.

(A HANDMAID is seen approaching from the house.)

ἀλλ' ἥδ' ὀπαδῶν ἐκ δόμων τις ἔρχεται
δακρυρροοῦσα· τίνα τύχην ἀκούσομαι;
πενθεῦ μέν, εἴ τι δεσπόταισι τυγχάνει,
συγγνωστόν· εἰ δ' ἔτ' ἔστιν ἔμψυχος γυνὴ
εἴτ' οὖν ὅλωλεν εἰδέναι βουλοίμεθ' ἄν.

140

ΘΕΡΑΠΑΙΝΑ.

καὶ ζῶσαν εἰπεῖν καὶ θαυμάσαν ἔστι σοι.

ΧΟ. καὶ πῶς ἀη αὐτὸς κατθάνοι τε καὶ βλέποι;

ΘΕ. ἥδη προηγωπής ἔστι καὶ ψυχορραγεῖ.

ΧΟ. ὁ τλῆμον, οἷας οἶος ὡν ἀμαρτάνεις.

ΘΕ. οὐπώ τοδ' οἶδε δεσπότης, πρὶν ἀν πάθη.

145

ΧΟ. ἐλπὶς μὲν οὐκέτ' ἔστι σώζεσθαι βίον;

ΘΕ. πεπρωμένη γὰρ ἡμέρα βιάζεται.

ΧΟ. οὔκουν ἐπ' αὐτῇ πράσσεται τὰ πρόσφορα;

ΘΕ. κόσμος γ' ἔτοιμος, φέ σφε συνθάψει πόσις.

ΧΟ. ἵστω νυν εὐκλεής γε κατθανουμένη

150

γυνή τ' ἀρίστη τῶν ὑφ' ἡλίῳ μακρῷ.

ΘΕ. πῶς δ' οὐκ ἀρίστη; τίς δ' ἐναντιώσεται;

τί χρὴ γενέσθαι τὴν ὑπερβεβλημένην

γυναικα; πῶς δ' ἀν μᾶλλον ἐνδείξαιτό τις

πόσιν προτιμῶσ' ἡ θέλουσ' ὑπερθανεῖν;

155

καὶ ταῦτα μὲν δὴ πᾶς ἐπίσταται πόλις.

δὲ δ' ἐν δόμοις ἔδρασε θαυμάσει κλύων.

έπει γάρ ησθεθ' ἡμέραν τὴν κυρίαν
 ἡκουσαν, ὅδασι ποταμοῖς λευκού χρόᾳ
 ἐλούσατ', ἐκ δ' ἐλούσα κεδρίνῳ δόμῳν 160
 ἐσθῆτα κόρμουν τ' εὐπρεπῶς ησκήσατο,
 καὶ στάσα πρόσθεν ἐστίας κατηγύξατο,
 δέσποω', ἐγώ γάρ ἔρχομαι κατὰ χθονός
 πανύστατόν σε προσπίτνουστ' αἰτησομαι,
 τέκυ' ὄρφανεῦσαι τάμα, καὶ τῷ μὲν φίλην 165
 σύζευξον ἄλοχον, τῇ δὲ γενναῖον πόσιν.
 μηδ' ἀσπερ αὐτῶν ἡ τεκοῦσ' ἀπόλλυμαι
 θαυεῖν ἀωρούς παῖδας, ἀλλ' εὐδαιμονας
 ἐν γῇ πατρῷα τέρπνῳ ἐκπλήσσαι βίον.
 πάντας δὲ βωμούς σὶ κατ' Ἀδμήτου δόμους 170
 προσῆλθε κάξεστεψε καὶ προσηγύξατο,
 πτόρθων ἀποσχίζουσα μυρσώνης φόβην,
 ἄκλανστρος, ἀστενακτος, οὐδὲ τούπιον
 κακὸν μεθίστη χρωτὸς εὐέιδη φύσιν.
 κάπειτα θάλαμον ἐσπεσούσα καὶ λέχος, 175
 ἐνταῦθα δὴ δάκρυσε καὶ λέγει τάδε,
 ὡ λέκτροι, ἔνθα παρθένει ἐλυσ' ἐγώ
 κορεύματ' ἐκ τοῦδ' ἀνδρὸς, οὐ θυήσκω πέρι,
 χαῖρ· οὐ γάρ ἔχθαίρω σ'. ἀπωλετας δέ με
 μόνην· προδοῦναι γάρ σ' ὀκνοῦσα καὶ πόσιν 180
 θυήσκω. σὲ δ' ἄλλη τις γυνὴ κεκτησεται,
 σώφρων μὲν οὐκ ἀν μᾶλλον, εὐτυχῆς δ' ἴσως.
 κυνεῖ δὲ προσπίτνουστα, πᾶν δὲ δέμιον
 ὀφθαλμοτέγκτῳ δεύεται πλημμυρίδι.
 ἐπεὶ δὲ πολλῶν δακρύων εἶχεν κόρῳν, 185
 στείχει προμωπής ἐκπεσούσα δεμνίων,
 καὶ πολλὰ θάλαμον ἔξιοῦσ' ἐπεστράφη,
 καρριψεν γύνην αὐθις ἐς κοτην πάλτην,
 παιδες δὲ πέπλων μητρὸς ἔξηρτημένοι

έκλαιον· ή δὲ λαμβάκουσ' ἐν ἀγκαλαις
ησπάζετ' ἄλλοτ' ἄλλον, ὡς θανούμενη.

πάντες δ' ἔκλαιον οἰκέται κατὰ στέγας,
δέσποιναν οἰκτείρουντες. ή δὲ δεξιὰν
προῦτειρ' ἔκάστω, κοῦτις ἡν δύτω κάκος
δν οὐ προσεῖπε καὶ προσερρήθη πάλιν.

τοιαῦτ' ἐν οἴκοις ἐστὶν Ἀδμήτου κακά.
καὶ κατθανών τ' αὐλετ', ἐκφυγῶν δ' ἔχει
τοσαῦτον ἀλγος, οὗποθ' οὐ λελήστεται.

ΧΟ. ή ποὺ στενάζει τοισίδ' Ἀδμητος κακοῖς,
ἐσθλῆς γυναικὸς εἰ στερηθῆναι σφε χρῆ;

ΘΕ. κλαίει γ', ἀκούτιν ἐν χεροῦν φίλην ἔχων,
καὶ μὴ προδούνα, λίστεται, τάμηχαν
ζητῶν· φθίνει γὰρ καὶ μαρατνέται νόσῳ.
πάρειμενη δέ, χειρὸς ἄθλιον βάρος

* * * * *

ὅμως δὲ καίπερ σμικρὸν ἐμπνεούσ' ἔτι
βλέψαι πρὸς αὐγὰς βούλεται τὰς ἡλίουν.
ἀλλ' εἴμι καὶ σῆν ἀγγελῷ παρουσιῶν.

οὐ γάρ τι πάντες ἐν φρονούσι κοιράνοις,
ώστ' ἐν κακοῖσιν εύμενεῖς παρεστάναι.
σὺ δ' εἰ παλαιὸς δεσπόταις ἐμοῖς φίλος.

(Exit HANDMAID into the palace, leaving the stage empty.)

(The CHORUS divides into two sections, which afterwards
unite.)

HM. Ιὼ Ζεῦ, τίς ἀν πῶς πόρος κακῶν
γένοιτο καὶ λύσις τύχας ἡ πάρεστιν κοιράνοις;

HM. ἔξεισί τις; ή τέμω τρίχα,
καὶ μέλανα στολμὸν πέπλων ἀμφιβαλώμεθ' ηδη;

207 ὡς οὕποτ' αὐθίς, ἀλλὰ νῦν πανύστατον
208 ἀκτῖνα κύκλον θ' ἡλίου προσόψεται.

HM. δῆλα μέν, φίλοι, δῆλά γ', ἀλλ' ὅμως.
θεοῖσιν εὐχώμεσθα· θεῶν γὰρ δύναμις μεγίστα.

XO. ὅναξ Παιάν, 220

ἔξευρε μηχανάν τιν' Ἀδμήτῳ κακῶν,
πόριζε δὴ πόριζε· καὶ πάρος γὰρ
τοῦδ' ἐφεῦρες, καὶ νῦν
λυτήριος ἐκ θανάτου γενοῦ,
φόνιόν τ' ἀπόπαυσον Ἀιδαν. 225

HM. παπᾶν φεῦ παπᾶν φεῦ ἵω ἵω. ἀντιστροφή
ὦ παῖ Φέρητος, οἶ' ἐπραξας δάμαρτος σᾶς στερεῖς.

HM. ἀρ' ἄξια καὶ σφαγᾶς τάδε,
καὶ πλέον ἡ βρόχῳ δέρην οὐρανίφ πελάσσαι; 230

HM. τὰν γὰρ οὐ φίλαν, ἀλλὰ φιλτάταν
γυναικα κατθανοῦσαν εἰν ἥματι τῷδ' ἐπόψει.

XO. ἵδον ἵδον,
ηδ' ἐκ δόμων δὴ καὶ πόσις πορεύεται.
βόασον ὦ, στέναξον ὦ Φεραία 235

χθών, τὰν ἀρίσταν
γυναικα μαραινομέναν νόσῳ
κατὰ γᾶς, χθόνιον παρ' Ἀιδαν.
οὐποτε φήσω γάμον εὐφραίνειν
πλέον ἡ λυπεῖν, τοῖς τε πάροιθεν
τεκμαιρόμενος καὶ τάσδε τύχας
λεύσσων βασιλέως, ὅστις ἀρίστης
ἀπλακῶν ἀλόχου τῆσδ' ἀβίωτον
τὸν ἐπειτα χρόνον βιοτεύσει. 240

(ALCESTIS is carried forth from the palace: ADMETUS attending her and her two children, EUMELUS and a girl.)

ΑΔΜΗΤΟΣ.

δρᾶ σε κάμε, δύο κακῶς πεπραγότας,
οὐδὲν θεοὺς δράσαντας ἀνθ' ὅτου θανεῖ.

ΑΛ. γαῖά τε καὶ μελάθρων στέγαι ἀντιστροφὴ α'
μυμφιδίοι τε κοῖται πατρώας Ἰωλκεῦ.

ΑΔ. ἐπαιρε σαντήν, ὥ τάλαινα, μη προδῷσ. 250
λίστου δὲ τοὺς κρατοῦντας οἰκτεῖραι θεούς.

ΑΛ. δρῶ δίκωπον δρῶ σκάφος, νεκύων δὲ πορθμεὺς
στροφὴ β'
ἔχων χέρ' ἐπὶ κοντῷ Χάρων [μί' ἥδη] καλεῖ· τί^{μέλλεις;}
ἐπείγουν σὺ κατείργεις. τάδε τοί με σπερχόμενος
ταχύνει. 255

ΑΔ. οἴμοι· πικράν γε τήνδε μοι ναυκληρίαν
ἔλεξας. ὥ δύσδαιμον, οἴα πάσχομεν.

ΑΛ. ἄγει μ' ἄγει μέ τις, οὐχ δρᾶς; νεκύων ἐς αὐλὰν
ἀντιστροφὴ β'
ὑπ' ὁφρύσι κυανανγέσι βλέπων πτερωτὸς Ἀιδας.
τί ρέξεις; ἄφες. οἴαν ὁδὸν ἀ δειλαιοτάτα προ-
βαίνω.

ΑΔ. οἰκτρὰν φίλοισιν, ἐκ δὲ τῶν μάλιστ' ἐμοὶ^{καὶ παισὶν, οὶς δὴ πένθος ἐν κοινῷ τόδε.} 265

ΑΛ. μέθετε μέθετέ μ' ἥδη.
ἐπωδός
κλίνατ', οὐ σθένω ποσί.
πλησίον Ἀιδας·
σκοτία δ' ἐπ' ὅσποις νὺξ ἐφέρπει.

τέκνα τέκν', οὐκέτι δὴ οὐκέτι μάτηρ σφῶν ἔστιν.
χαίροντες, ὥ τέκνα, τόδε φάος δρῶτον. 271

ΑΔ. οἴμοι· τόδ' ἐπος λυπρὸν ἀκούω
καὶ παντὸς ἐμοὶ θανάτου μεῖζον.
μὴ πρός σε θεῶν τλῆς με προδοῦναι, 275

μὴ πρὸς παῖδων, οὓς ὁρφανιεῖς,
ἀλλ' ἄνα τόλμα·
σοῦ γὰρ φθιμένης οὐκέτ' ἀν εἴην·
ἐν σοὶ δ' ἐσμὲν καὶ ζῆν καὶ μῆ·
σὴν γὰρ φιλίαν σεβόμεσθα.

ΑΛ. "Αδμηθ', ὁρᾶς γὰρ τάμα πράγμαθ' ὡς ἔχει, 280
λέξαι θέλω σοι πρὶν θανεῖν ἢ βούλομαι.
ἔγώ σε πρεσβεύουσα κάντὶ τῆς ἐμῆς
ψυχῆς καταστήσασα φῶς τόδ' εἰσορᾶν,
θυήσκω, παρόν μοι μὴ θανεῖν ὑπὲρ σέθεν, 285
ἀλλ' ἄνδρα τε σχεῖν Θεσσαλῶν διν ἥθελον,
καὶ δῶμα ναίειν δλβιον τυραννίδι,
οὐκ ἥθέλησα ζῆν ἀποσπασθεῖσά σου
σὺν παισὶν ὁρφανοῖσιν· οὐδ' ἐφεισάμην
ἥβης ἔχουσα δῶρ', ἐν οἷς ἐτερπόμην. 290
καίτοι σ' ὁ φύσας χὴ τεκοῦσα προῦδοσαν,
καλῶς μὲν αὐτοῖς κατθανεῖν ἥκον βίον,
καλῶς δὲ σῶσαι παῖδα κεύκλεῶς θανεῖν.
μόνος γὰρ αὐτοῖς ἥσθα, κοῦτις ἐλπὶς ἦν
σοῦ κατθανόντος ἀλλὰ φιτύσειν τέκνα. 295
κάγω τ' ἀν ἔζων καὶ σὺ τὸν λοιπὸν χρόνον,
κούκ οὐκ μονωθεὶς σῆς δάμαρτος ἐστενεῖς,
καὶ παῖδας ὡρφάνευες. ἀλλὰ ταῦτα μὲν
θεῶν τις ἔξεπραξεν ὥσθ' οὔτως ἔχειν.
εἶεν· σύ νύν μοι τῶνδ' ἀπόμνησαι χάριν· 300
αἰτήσομαι γάρ σ' ἀξίαν μὲν οὐποτε·
ψυχῆς γὰρ οὐδέν ἐστι τιμιώτερον·
δίκαια δ', ὡς φήσεις σύ· τούσδε γὰρ φιλεῖς
οὐχ ἥστον ἢ 'γὰ παῖδας, εἴπερ εὖ φρονεῖς·
τούτους ἀνάσχου δεσπότας ἐμῶν δόμων,
καὶ μὴ 'πιγήμῃς τοῖσδε μητρυὶαν τέκνοις, 305
ἥτις κακίων οὖσ' ἐμοῦ γυνὴ φθόνῳ

τοῖς σοῦσι κάμοῖς παισὶ χεῖρα προσβαλεῖ.
 μὴ δῆτα δράσης ταῦτα γ', αἰτοῦμαί σ' ἐγώ.
 ἐχθρὰ γὰρ ἡ πιοῦσα μητριὰ τέκνοις
 τοῖς πρόσθ', ἐχθρὸς οὐδὲν ἡπιωτέρα. 310
 καὶ παῖς μὲν ἄρσην πατέρ' ἔχει πύργον μέγαν,
 σὺ δὲ ὁ τέκνον μοι πῶς κορευθήσει καλῶς;
 ποίας τυχοῦσα συζύγου τῷ σῷ πατρί;
 μὴ σοὶ τιν' αἰσχρὰν προσβαλοῦσα κληδόνα 315
 ἡβῆς ἐν ἀκμῇ σοὺς διαφθείρῃ γάμους.
 οὐ γάρ σε μήτηρ οὕτε νυμφεύσει ποτὲ
 οὕτ' ἐν τόκοισι τοῖσι σοῦσι θαρσυνεῖ
 παροῦσ', ἵν' οὐδὲν μητρὸς εὐμενέστερον.
 δει γὰρ θανεῖν με· καὶ τόδ' οὐκ εἰς αὔριον 320
 οὐδὲν ἐς τρίτην μοι τὸ μηνὸς ἔρχεται κακόν,
 ἀλλ' αὐτίκ' ἐν τοῖς μηκέτ' οὖσι λέξομαι.
 χαίρουτες εὐφραίνοισθε· καὶ σοὶ μέν, πόσι,
 γυναῖκ' ἀρίστην ἔστι κομπάσαι λαβεῖν,
 ὑμῖν δέ, παῖδες, μητρὸς ἐκπεφυκέναι. 325

ΧΟ. θάρσει· πρὸ τούτου γὰρ λέγειν οὐχ ἄζομαι·
 δράσει τάδ', εἴπερ μὴ φρενῶν ἀμαρτάνει.

ΑΔ. ἔσται τάδ' ἔσται, μὴ τρέσης· ἐπεὶ σ' ἐγὼ
 καὶ ζῶσαν εἶχον καὶ θανοῦσ' ἐμὴ γυνὴ
 μόνη κεκλήσει, κοῦτις ἀντὶ σοῦ ποτε 330
 τόνδ' ἄνδρα νύμφη Θεσσαλὸς προσφθέγξεται·
 οὐκ ἔστιν οὕτως οὕτε πατρὸς εὐγενοῦς
 οὕτ' εἶδος ἄλλως ἐκπρεπεστάτη γυνή.
 ἄλις δὲ παῖδων. τῶνδ' ὄνησιν εὔχομαι
 θεοῖς γενέσθαι· σοῦ γὰρ οὐκ ὡνήμεθα. 335
 οἶσω δὲ πένθος οὐκ ἐτήσιον τὸ σόν,
 ἀλλ' ἐς τὸ ἀν αἰών οὐμὸς ἀντέχῃ, γύναι,
 στυγῶν μὲν ἦ μὲν ἔτικτεν, ἐχθαίρων δὲ ἐμὸν

312 δν καὶ προσεῖπε καὶ προσερρήθη πάλιν.

πατέρα· λόγῳ γὰρ ἥσαν οὐκ ἔργῳ φίλοι.
 σὺ δὲ ἀντιδοῦσα τῆς ἐμῆς τὰ φίλτατα 340
 ψυχῆς ἔσωσας. ἀρά μοι στένει πάρα
 τοιᾶσδε ἀμαρτάνοντι συξύγου σέθεν;
 παύσω δὲ κώμους συμποτῶν θ' ὄμιλίας
 στεφάνους τε μοῦσάν θ', ἥ κατεῖχ' ἐμοὺς δόμους.
 οὐ γάρ ποτ' οὕτ' ἀν βαρβίτου θίγοιμ' ἔτι 345
 οὕτ' ἀν φρέν' ἔξαιροιμι πρὸς Λίβυν λακεῦν
 αὐλόν· σὺ γάρ μου τέρψιν ἔξείλου βίου.
 σοφῇ δὲ χειρὶ τεκτόνων δέμας τὸ σὸν
 εἰκασθὲν ἐν λέκτροισιν ἐκταθήσεται, 350
 φῷ προσπεσοῦμαι καὶ περιπτύσσων χέρας
 ὄνομα καλῶν σὸν τὴν φίλην ἐν ἀγκάλαις
 δόξω γυναικα καίπερ οὐκ ἔχων ἔχειν,
 ψυχρὰν μέν, οἷμαι, τέρψιν, ἀλλ' ὄμως βάρος
 ψυχῆς ἀπαντλοίην ἄν· ἐν δὲ δνείρασι
 φοιτῶσά μ' εὐφραίγοις ἄν. ἥδη γὰρ φίλους 355
 καν νυκτὶ λεύσσειν, ὄντιν' ἀν παρῆ χρόνον.
 εἰ δὲ Ὁρφέως μοι γλῶσσα καὶ μέλος παρῆν,
 ὥστ' ἥ κόρην Δήμητρος ἥ κείνης πόσι
 ὕμνοισι κηλήσαντά σ' ἔξ "Αἰδου λαβεῖν, 360
 κατῆλθον ἄν, καὶ μ' οὕθ' ὁ Πλούτωνος κύων
 οὕθ' οὐπὶ κώπῃ ψυχοπομπὸς ἀν Χάρων
 ἔσχον, πρὶν ἐσ φῶς σὸν καταστῆσαι βίου
 ἀλλ' οὖν ἐκεῖσε προσδόκα μ', ὅταν θάνω,
 καὶ δῶμ' ἐτοίμαζ', ὡς συνοικήσουσά μοι.
 ἐν ταῖσιν αὐταῖς γάρ μ' ἐπισκήψω κέδροις 365
 σοὶ τούσδε θεῖναι πλευρά τ' ἐκτεῖναι πέλας
 πλευροῖσι τοῖς σοῖς· μηδὲ γὰρ θανών ποτε
 σοῦ χωρὶς εἴην τῆς μόνης πιστῆς ἐμοί·
 ΧΟ. καὶ μὴν ἔγω σοι πένθος ὡς φίλος φίλῳ
 λυπρὸν συνοίσω τῆσδε· καὶ γὰρ ἀξία. 370

ΑΛ. ὁ παιᾶς, αὐτοὶ δὴ τάδ' εἰσηκούσατε
πατρὸς λέγοντος μὴ γαμεῖν ἄλλην ποτὲ
γυναῖκ' ἐφ' ὑμῖν, μηδ' ἀτιμάσειν ἐμέ.

ΑΔ. καὶ νῦν γέ φημι, καὶ τελευτήσω τάδε.

ΑΛ. ἐπὶ τοῦσδε παῖδας χειρὸς ἐξ ἐμῆς δέχουν. 375

ΑΔ. δέχομαι, φίλον γε δῶρον ἐκ φίλης χερός.

ΑΛ. σὺ νῦν γενοῦ τοῦσδε ἀντ' ἐμοῦ μῆτηρ τέκνοις.

ΑΔ. πολλή γ' ἀνάγκη σοῦ γ' ἀπεστερημένοις.

ΑΛ. ὁ τέκνος, ὅτε ζῆν χρῆν μ', ἀπέρχομαι κάτω.

ΑΔ. οἵμοι, τί δράσω δῆτα σοῦ μονούμενος; 380

ΑΛ. χρόνος μαλάξει σ'. οὐδέν εἰσθ' ὁ κατθαυῶν.

ΑΔ. ἄγον με σύν σοι πρὸς θεῶν ἄγον κάτω.

ΑΛ. ἀρκοῦμεν ἡμεῖς οἱ προθυήσκοντες σέθεν.

ΑΔ. ὁ δαῖμον, οἴας συζύγου μ' ἀποστερεῖς.

ΑΛ. καὶ μὴν σκοτεινὸν ὅμμα μου βαρύνεται. 385

ΑΔ. ἀπωλόμην ἄρ', εἴ με δὴ λείψεις, γύναι.

ΑΛ. ὡς οὐκέτ' οὐσαν οὐδὲν ἀν λέγοις ἐμέ.

ΑΔ. ὅρθου πρόσωπον, μὴ λίπης παιᾶς σέθεν.

ΑΛ. οὐ δῆθ' ἐκοῦσά γ', ἀλλὰ χαίρετ', ὁ τέκνα.

ΑΔ. βλέψον πρὸς αὐτοὺς βλέψον.

ΑΛ. οὐδέν εἰμ' ἔτε. 390

ΑΔ. τέ δρᾶς; προλείπεις;

ΑΛ. χαῖρ'.
ΑΔ. ἀπωλόμην τάλας.

ΧΟ. βέβηκεν, οὐκέτ' ἔστιν Ἀδμήτου γυνή.
(ALCESTIS dies.)

ΕΤΜΗΛΟΣ.

(Clinging to the corpse.)

ἴώ μοι τύχας. μαῖα δὴ κάτω
βέβακεν, οὐκέτ' ἔστιν, ὁ
πάτερ, ὑφ' ἀλιώ.

στροφή

395

προλιποῦσα δ' ἀμὸν βίον
ῳρφάνισεν τλάμων.

ἴδε γὰρ ίδε βλέφαρον
καὶ παρατόνους χέρας.

ὑπάκουσον, ἄκουσον, ὡς μάτερ, ἀντιάζω σ'
ἐγὼ μάτερ, ἐγώ,
* * καλοῦμαί σ' δ

σὸς ποτὶ σοῖσι πίτνων στόμασιν νεοσσός.

ΑΔ. τήν γ' οὐ κλύουσαν οὐδὲ δρῶσαν· ὡστ' ἐγὼ
καὶ σφῶ βαρείᾳ συμφορᾷ πεπλήγμεθα. 400

ΕΤ. νέος ἐγώ, πάτερ, λείπομαι φίλας ἀντιστροφή
μονόστολός τε ματρός· ὡ

σχέτλια δὴ παθῶν

ἐγὼ ἔργα * σύ τε,

σύγκασί μοι κούρα,

* * συνέτλας·

* * ὡ πάτερ,

ἀνόνατ' ἀνόνατ' ἐινύμφευσας, οὐδὲ γήρως

ἔβας τέλος σὺν τῷδε·

ἔφθιτο γὰρ πάρος,

οἰχομένας δὲ σοῦ, μάτερ, ὅλωλεν οἶκος.

ΧΟ. "Αδμητ", ἀνάγκη τάσδε συμφορὰς φέρειν·
οὐ γάρ τι πρῶτος οὐδὲ λοίσθιος βροτῶν
γυναικὸς ἐσθλῆς ἡμπλακες· γίγνωσκε δὲ
ώς πᾶσιν ἡμῖν κατθανεῖν δφείλεται.

ΑΔ. ἐπίσταμαί τε κούκ ἄφνω κακὸν τόδε
προσέπτατ· εἰδὼς δ' αὐτὸν ἐτειρόμην πάλαι.
ἀλλ' ἐκφορὰν γὰρ τοῦδε θήσομαι νεκροῦ,
πάρεστε καὶ μένοντες ἀντηχήσατε
παιᾶνα τῷ κάτωθεν ἀσπόνδῳ θεῷ.
πᾶσιν δὲ Θεσταλοῖσιν ὃν ἐγὼ κρατῶ
πένθους γυναικὸς τῆσδε κοινοῦσθαι λέγω 425

κουρᾶ ἔνρήκει καὶ μελαγχίμοις πέπλοις·
τέθριππά θ' οὐ ζεύγνυσθε καὶ μονάμπυκας
πώλους, σιδήρῳ τέμνετ' αὐχένων φόβην.
αὐλῶν δὲ μὴ κατ' ἄστυ, μὴ λύρας κτύπος
ἔστω σελήνας δώδεκ' ἐκπληρουμένας·
οὐ γάρ τιν' ἄλλον φύλτερον θάψω νεκρὸν
τοῦδ' οὐδὲ ἀμείνον' εἰς ἔμ· ἀξία δέ μοι
τιμᾶν, ἐπεὶ τέθνηκεν ἀντ' ἔμοῦ μόνη.

430

(*The corpse is now carried into the palace. With it go ADMETUS, EUMELUS, and the GIRL, leaving the stage empty.*)

FIRST STASIMON.

ΧΟΡΟΣ.

ὦ Πελίον θύγατερ,
χαίρουσά μοι εἰν Ἀΐδα δόμοισιν
τὸν ἀνάλιον οἶκον οἰκετεύοις.
ἴστω δ' Ἀΐδας ὁ μελαγχαίτας θεός, ὃς τὸ ἐπὶ κώπα
πηδαλίῳ τε γέρων
νεκροπομπὸς ἔζει,
πολὺ δὴ πολὺ δὴ γυναῖκ' ἀρίσταν
λίμναν Ἀχεροντίαν πορεύσας ἐλάτῃ δικώπῳ.
πολλά σε μουσοπόλοι
μέλψουσι καθ' ἐπτάτονόν τὸ δρείαν
χέλυν ἐν τῷ ἀλύροις κλέοντες ὅμνοις,
Σπάρτῃ κυκλὰς ἀνίκα Καρυείον περιιστεται ὥρα
μηνὸς ἀειρομένας
παννύχου σελάνας,
λιπαραῖσι τὸν δλβίαις Ἀθάναις.
τοίαν ἔλιπες θανοῦσα μολπὰν μελέων ἀοιδοῖς.
εἴθ' ἐπ' ἔμοὶ μὲν εἴη,
δυναίμαν δέ σε πέμψαι
στροφὴ α'
436
ἀντιστροφὴ α'
440
446
450
στροφὴ β'
456

φάος ἔξ 'Αΐδα τεράμνων
 Κωκυτοῦ τε ρεέθρων
 ποταμίᾳ νερτέρᾳ τε κώπᾳ.
 σὺ γάρ, ὁ μόνα, ὁ φίλα γυναικῶν, 460
 σὺ τὸν αὐτᾶς
 ἔτλας πόσιν ἀντὶ σᾶς ἀμεῖψαι
 ψυχᾶς ἔξ 'Αιδα. κούφα σοι
 χθῶν ἐπάνωθε πέσοι, γύναι. εἰ δέ τι
 καινὸν ἔλοιτο λέχος πόσις, ἢ μάλ' ἔμοιγύ ἀν εἴη
 στυγηθεὶς τέκνοις τε τοῖς σοῖς. 465
 ματέρος οὐθελούσας
 πρὸ παιδὸς χθονὶ κρύψαι
 δέμας, οὐδὲ πατρὸς γεραιοῦ,
 ἀντιστροφὴ β'

* * * * *

δν ἔτεκον δ', οὐκ ἔτλαν ρύεσθαι
 σχετλίω, πολιὰν ἔχοντε χαίταν. 470
 σὺ δ' ἐν ἥβᾳ
 νέᾳ προθανοῦσα φωτὸς οἴχει.
 τοιαύτας εἴη μοι κύρσαι
 συνδυάδος φιλίας ἀλόχου· τὸ γάρ
 ἐν βιότῳ σπάνιον μέρος· ἢ γὰρ ἔμοιγύ ἀλυπος
 δι' αἰώνος ἀν ξυνείη. 475

SECOND EPEISODION.

(Enter HERACLES as from the country.)

ΗΡΑΚΛΗΣ.

ξένοι, Φεραλας τῆσδε κωμῆται χθονός,
 "Αδμητον ἐν δόμοισιν ἄρα κιγχάνω;
 ΧΟ. ἔστ' ἐν δόμοισι παῖς Φέρητος, 'Ηράκλεις.
 ἀλλ' εἰπὲ χρεία τίς σε Θεσσαλῶν χθόνα
 πέμπει, Φεραλων ἄστυ προσβῆναι τόδε. 480

HP. Τιρυνθίῳ πράσσω τιν' Εύρυσθεῖ πόνον.

XO. καὶ ποῖ πορεύει; τῷ προσέζευξαι πλάνῳ;

HP. Θρηκὸς τέτρωρον ἄρμα Διομήδους μέτα.

XO. πῶς οὖν δυνήσει; μῶν ἄπειρος εἰ ἔνον;

HP. ἄπειρος· οὕπω Βιστόνων ἥλθον χθόνα. 485

XO. οὐκ ἔστιν ἵππων δεσπόσαι σ' ἀνευ μάχης.

HP. ἀλλ' οὐδ' ἄπειπεν τοὺς πόνους οἰόν τέ μοι.

XO. κτανῶν ἄρ' ἥξεις ἡ θανῶν αὐτοῦ μενεῖς.

HP. οὖν τόνδ' ἀγῶνα πρῶτον ἀν δράμοιμ' ἐγώ.

XO. τί δ' ἀν κρατήσας δεσπότην πλέον λάθοις; 490

HP. πώλους ἀπάξω κοιράνῳ Τιρυνθίῳ.

XO. οὐκ εὐμαρὲς χαλινὸν ἐμβαλεῖν γνάθοις.

HP. εἰ μή γε πῦρ πνέουσι μυκτήρων ἄπο.

XO. ἀλλ' ἄνδρας ἀρταμοῦσι λαιψηράῖς γνάθοις.

HP. θηρῶν δρείων χόρτον, οὐχ ἵππων, λέγεις. 495

XO. φάτνας ἴδοις ἀν αἴμασιν πεφυρμένας.

HP. τίνος δ' ὁ θρέψας παῖς πατρὸς κομπάζεται;

XO. "Αρεως, ζαχρύσου Θρηκίας πέλτης ἄναξ.

HP. καὶ τόνδε τούμοῦ δαίμονος πόνον λέγεις,

σκληρὸς γάρ ἀεὶ καὶ πρὸς αἴπος ἔρχεται, 500

εἰ χρή με παισὶν οὖς "Αρης ἐγείνατο

μάχην συνάψαι, πρῶτα μὲν Λυκάονι,

αὖθις δὲ Κύκνῳ, τόνδε δ' ἔρχομαι τρίτον

ἀγῶνα πώλοις δεσπότη τε συμβαλῶν.

ἀλλ' οὗτις ἔστιν ὃς τὸν Ἀλκμήνης γόνον

τρέσαντα χεῖρα πολεμίων ποτ' ὄψεται. 505

(Enter ADMETUS from the palace.)

XO. καὶ μὴν ὅδ' αὐτὸς τῆσδε κοίραιος χθονὸς

"Αδμητος ἔξω δωμάτων πορεύεται.

ΑΔ. χαῖρ', ὦ Διὸς παῖ Περσέως τ' ἀφ' αἴματος.

HP. "Αδμητε, καὶ σὺ χαῖρε, Θεσσαλῶν ἄναξ. 510

ΑΔ. θέλοιμ' ἄν· εὕνουν δ' ὅντα σ' ἔξεπίσταμαι.

ΗΡ. τί χρῆμα κουρᾶ τῇδε πενθύμῳ πρέπεις;

ΑΔ. θάπτειν τιν' ἐν τῇδε ἡμέρᾳ μέλλω νεκρόν.

ΗΡ. ἀπ' οὖν τέκνων σῶν πημονὴν εἴργοι θεός.

ΑΔ. ζῶσιν κατ' οἴκους παῖδες οὓς ἔφυσεν ἔγω.

ΗΡ. πατήρ γε μὴν ὡραῖος, εἴπερ οἴχεται.

ΑΔ. κάκεῦνος ἔστι χὴ τεκοῦστά μ', Ἡράκλεις.

ΗΡ. οὐ μὴν γυνή γ' ὅλωλεν Ἀλκηστις σέθεν;

ΑΔ. διπλοῦς ἐπ' αὐτῇ μῦθος ἔστι μοι λέγειν.

ΗΡ. πότερα θανούσης εἴπας ἡ ζώσης πέρι;

ΑΔ. ἔστιν τε κούκέτ' ἔστιν, ἀλγύνει δέ με.

ΗΡ. οὐδέν τι μᾶλλον οἶδο· ἄσημα γὰρ λέγεις.

ΑΔ. οὐκ οἶσθα μοίρας ἡς τυχεῦν αὐτὴν χρεών;

ΗΡ. οἶδο· ἀντὶ σοῦ γε κατθανεῖν ὑφειμένην.

ΑΔ. πῶς οὖν ἔτ' ἔστιν, εἴπερ ἥνεσεν τάδε;

ΗΡ. ἄ, μὴ πρόκλαι' ἄκοιτιν, ἐσ τόδ' ἀναβαλοῦ.

ΑΔ. τέθυνχ' ὁ μέλλων, κούκέτ' ἔσθ' ὁ κατθανών.

ΗΡ. χωρὶς τό τ' εἶναι καὶ τὸ μὴ νομίζεται.

ΑΔ. σὺ τῇδε κρίνεις, Ἡράκλεις, κείνῃ δ' ἔγω.

ΗΡ. τί δῆτα κλαίεις; τίς φίλων ὁ κατθανών;

ΑΔ. γυνή· γυναικὸς ἀρτίως μεμνήμεθα.

ΗΡ. δθνεῖος, ἡ σοὶ συγγενῆς γεγώσα τις;

ΑΔ. δθνεῖος, ἄλλως δ' ἥν ἀναγκαία δόμοις.

ΗΡ. πῶς οὖν ἐν οἴκοις σοῦσιν ὕλεστεν βίον;

ΑΔ. πατρὸς θανόντος ἐνθάδ' ὠρφανεύετο.

ΗΡ. φεῦ.

εἴθ' εὔρομέν σ', Ἀδμητε, μὴ λυπούμενον.

ΑΔ. ὡς δὴ τί δράσων τόνδ' ὑπορράπτεις λόγον;

ΗΡ. ξένων πρὸς ἄλλην ἔστιαν πορεύσομαι.

ΑΔ. οὐκ ἔστιν, ὕναξ· μὴ τοσόνδ' ἔλθοι κακόν.

ΗΡ. λυπουμένοις δχληρός, εἰ μόλοι, ξένος.

ΑΔ. τεθνᾶσιν οἱ θανόντες· ἀλλ' οὐτ' ἐσ δόμους.

515

520

525

530

535

540

ΗΡ. αἰσχρὸν παρὰ κλαίουσι θοινᾶσθαι φίλοις.

ΑΔ. χωρὶς ξενῶνές εἰσιν οἱ σ' εἰσάξομεν.

ΗΡ. μέθες με, καὶ σοι μυρίαν ἔξω χάριν.

ΑΔ. οὐκ ἔστι ἄλλου σ' ἀνδρὸς ἔστιαν μολεῖν. 545

ἡγοῦ σύ, τῶνδε δωμάτων ἔξωπίους

ξενῶνας οἴξας, τοῖς τ' ἐφεστῶσιν φράσον

σίτων παρεῖναι πλῆθος· ἐν δὲ κλήσατε

θύρας μεσαύλους· οὐ πρέπει θοινωμένους

κλύειν στεναγμῶν οὐδὲ λυπεῖσθαι ξένους. 550

(Exit HERACLES, led by an attendant into the palace.)

ΧΟ. τί δρᾶς; τοσαύτης συμφορᾶς προσκειμένης,
"Αδμητε, τολμᾶς ξενοδοχεῖν; τί μῶρος εἶ;

ΑΔ. ἀλλ' εἰ δόμων σφε καὶ πόλεως ἀπήλασα
ξένον μολόντα, μᾶλλον ἄν μ' ἐπήνεσας;

οὐ δῆτ', ἐπεί μοι συμφορὰ μὲν οὐδὲν ἀν
μείων ἐγίγνετ', ἀξενώτερος δ' ἐγώ.

καὶ πρὸς κακοῖσιν ἄλλο τοῦτ' ἀν ἦν κακόν,
δόμους καλεῖσθαι τοὺς ἐμοὺς ἔχθροξένους.
αὐτὸς δ' ἀρίστου τοῦτε τυγχάνω ξένου,
ὅτανπερ Ἀργους διψίαν ἔλθω χθόνα. 555

ΧΟ. πῶς οὖν ἔκρυπτες τὸν παρόντα δαίμονα,
φίλου μολόντος ἀνδρός, ώς αὐτὸς λέγεις;

ΑΔ. οὐκ ἄν ποτ' ἡθέλησεν εἰσελθεῖν δόμους,
εἰ τῶν ἐμῶν τι πημάτων ἐγνώρισε.

καὶ τῷ μέν, οἷμαι, δρῶν τάδ' οὐ φρονεῖν δοκῶ, 565
οὐδ' αἰνέστει με· τάμα δ' οὐκ ἐπίσταται
μέλαθρ' ἀπωθεῖν οὐδ' ἀτιμάζειν ξένους.

(Exit ADMETUS into the palace, leaving the stage empty.)

SECOND STASIMON.

ΧΟΡΟΣ.

[στροφὴ ᾱ]

ῷ πολύξεινος καὶ ἐλευθέρου ἀνδρὸς ἀεὶ ποτ' οἶκος,
σέ τοι καὶ δὲ Πύθιος εὐλύρας Ἀπόλλων 570
ἡξίωσε ναίειν,
ἔτλα δὲ σοῖσι μηλονόμας
ἐν δόμοις γενέσθαι,
δοχμιᾶν διὰ κλιτύων 575
βοσκήμασι σοῖσι συρίζων
ποιμνίτας ὑμεναίους. [ἀντιστροφὴ ᾱ]
σὺν δὲ ἐποιμαίνοντο χαρᾶ μελέων βαλιαὶ τε
λύγκεις,
ἔβα δὲ λιποῦσ' Ὀθρυος νάπαν λεόντων 580
ἄ δαφοινὸς Ἰλα·
χόρευσε δὲ ἀμφὶ σὰν κιθάραν,
Φοῖβε, ποικιλόθριξ
νεβρὸς ὑψικόμων πέραν 585
βαίνοντος ἐλατᾶν σφυρῷ κούφῳ,
χαίρουντος εὐφρονι μολπᾷ.
τοιγὰρ πολυμηλοτάταν
ἔστιαν οἰκεῖ παρὰ καλλίναον 590
Βοιβίαν λίμναν ἀρότοις δὲ γνᾶν
καὶ πεδίων δαπέδοις ὅρον ἀμφὶ μὲν ἀελίου
κνεφαίαν
ἵπποστασιν αἰθέρα τὰν Μολοσσῶν τίθεται,
πόντιον δὲ Αἰγαίων ἐπ' ἀκτὰν 595
ἀλίμενον Πηλίου κρατύνει.
καὶ νῦν δόμον ἀμπετάσας
δέξατο ξενονι νοτερῷ βλεφάρῳ,
τὰς φίλας κλαίων ἀλόχου νέκυν ἐν

στροφὴ β̄

[ἀντιστροφὴ β̄]

δώμασιν ἀρτιθανῆ· τὸ γὰρ εὐγενὲς ἐκφέρεται πρὸς
αἰδῶ.

ἐν τοῖς ἀγαθοῖσι δὲ πάντ' ἔνεστιν σοφίας.

πρὸς δ' ἐμὰ ψυχὰ θάρσος ἥσται

θεοσεβῆ φῶτα κεδνὰ πράξειν.

605

THIRD EPEISODION.

(*The corpse of Alcestis is carried out of the palace. Admetus comes forth with it; a train is formed to accompany the corpse to the pyre.*)

ΑΔ. ἀνδρῶν Φεραίων εὐμενῆς παρουσία,
νέκυν μὲν ἥδη πάντ' ἔχοντα πρόσπολοι
φέρουσιν ἀρδην ἐς τάφον τε καὶ πυράν·
νῦμεῖς δὲ τὴν θανοῦσαν, ὡς νομίζεται,
προσείπατ' ἔξιοῦσαν ὑστάτην ὁδόν.

610

ΧΟ. καὶ μὴν ὄρῳ σὸν πατέρα γηραῖῳ ποδὶ¹
στείχοντ', ὀπαδούς τ' ἐν χεροῦν δάμαρτι σῆ²
κόσμου φέροντας, νερτέρων ἀγάλματα.

(Enter PHERES to join the funeral train.)

ΦΕΡΗΣ.

ἥκω κακοῖσι σοῦσι συγκάμνων, τέκνουν·

ἐσθλῆς γάρ, οὐδεὶς ἀντερεῖ, καὶ σώφρονος
γυναικὸς ἡμάρτηκας· ἀλλὰ ταῦτα μὲν
φέρειν ἀνάγκη, καίπερ δυτα δύσφορα.

615

δέχον δὲ κόσμου τόνδε, καὶ κατὰ χθονὸς
ἴτω· τὸ ταύτης σῶμα τιμᾶσθαι χρεών,

ἥτις γε τῆς σῆς προῦθανε ψυχῆς, τέκνουν,
καὶ μ' οὐκ ἄπαιδ' ἔθηκεν, οὐδ' εἴασε σοῦ

620

στερέντα γήρᾳ πενθίμῳ καταφθίνειν,

πάσαις δ' ἔθηκεν εὐκλεέστατον βίον

γυναιξίν, ἔργον τλάσα γενναῖον τόδε.

ω τόνδε μὲν σώσασ', ἀναστήσασα δὲ
ἡμᾶς πίνουντας, χαῖρε κανὸν Ἀιδον δόμοις.
εὖ σοι γένοιτο· φημὶ τοιούτους γάμους
λύειν βροτοῖσιν, ἢ γαμεῖν οὐκ ἄξιον.

ΑΔ. οὔτ' ἡλθες ἐς τόνδ' ἐξ ἐμοῦ κληθεὶς τάφον
οὔτ' ἐν φίλοισι σὴν παρουσίαν λέγω.
κόσμον δὲ τὸν σὸν οὕποθ' ἥδ' ἐνδύσεται·
οὐ γάρ τι τῶν σῶν ἐνδεῆς ταφήσεται.
τότε ξυναλγεῖν χρῆν σ' ὅτ' ὡλλύμην ἔγω.
σὺ δ' ἐκποδῶν στὰς· καὶ παρεὶς ἄλλῳ θανεῖν
νέῳ γέρων ὅν, τόνδ' ἀποιμώζεις νεκρόν;
οὐκ ἡσθ' ἄρ' ὅρθως τοῦτο σώματος πατήρ,
οὐδὲ ἡ τεκεῖν φάσκουσα καὶ κεκλημένη
μήτηρ μ' ἔτικτε· δουλίου δ' ἀφ' αἵματος
μαστῷ γυναικὸς σῆς ὑπεβλήθην λάθρα.
ἔδειξας εἰς ἔλεγχον ἐξελθὼν δις εὖ,
καὶ μ' οὐ νομίζω παῖδα σὸν πεφυκέναι.
ἡ τάρα πάντων διαπρέπεις ἀψυχίᾳ,
δις τηλίκοσδ' ἀν κάπι τέρμ' ἥκων βίου
οὐκ ἡθέλησας, οὐδὲ ἐτόλμησας θανεῖν
τοῦ σοῦ πρὸ παιδός, ἀλλὰ τήνδ' εἰάσατε
γυναικὸς ὀθνείαν, ἦν ἔγω καὶ μητέρα
πατέρα τ' ἀν ἐνδίκως ἀν ἡγούμην μόνην.
καίτοι καλόν γ' ἀν τόνδ' ἀγῶν' ἡγωνίσω,
τοῦ σοῦ πρὸ παιδὸς κατθανὼν, βραχὺς δέ σοι
πάντως ὁ λοιπὸς ἦν βιώσιμος χρόνος·
[κάγώ τ' ἀν ἔξων χῆδε τὸν λοιπὸν χρόνον,
κούκ ἀν μουωθεὶς ἔστενου κακοῖς ἐμοῖς.]
καὶ μὴν δοῦ ἄνδρα χρὴ παθεῖν εὐδαιμονα
πέπονθας· ἥβησας μὲν ἐν τυραννίδι,
παῖς δ' ἦν ἔγω σοι τῶνδε διάδοχος δόμων,
ῶστ' οὐκ ἄτεκνος κατθανὼν ἄλλοις δόμον

625

630

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655

λείψειν ἔμελλες δρφανὸν διαρπάσαι.

οὐ μὴν ἐρεῖς γέ μ' ὡς ἀτιμάζων τὸ σὸν

γῆρας θανεῦν προῦδωκά σ', ὅστις αἰδόφρων

πρός σ' ἦν μάλιστα, καντὶ τῶνδέ μοι χάριν

τοιάνδε καὶ σὺ χὴ τεκοῦσ' ἡλλαξάτην.

660

τοιγὰρ φυτεύων παῖδας οὐκέτ' ἀν φθάνοις,

οὐ γηροβοσκήσουσι καὶ θανόντα σε

περιστελοῦσι καὶ προθήσονται νεκρόν.

οὐ γάρ σ' ἔγωγε τῇδ' ἔμη θάψω χερί·

665

τέθνηκα γὰρ δὴ τούπῃ σ'. εἰ δ' ἄλλου τυχῶν

σωτῆρος αὐγὰς εἰσορῶ, κείνου λέγω

καὶ παῖδά μ' εἶναι καὶ φίλον γηροτρόφον.

μάτην ἄρ' οἱ γέροντες εὐχούνται θανεῦν,

γῆρας ψέγοντες καὶ μακρὸν χρόνον βίου.

670

ἢν δ' ἐγγὺς ἔλθῃ θάνατος, οὐδεὶς βούλεται

θυήσκειν, τὸ γῆρας δ' οὐκέτ' ἔστ' αὐτοῖς βαρύ.

ΧΟ. παύσασθ· ἄλις γὰρ ἡ παροῦσα συμφορά,
ῶναξ, πατρὸς δὲ μὴ παροξύνης φρένα.

ΦΕ. ὁ παῖ, τίν' αὐχεῖς, πότερα Λυδὸν ἢ Φρύγα
κακοῖς ἐλαύνειν ἀργυρώνητον σέθεν;

675

οὐκ οἶσθα Θεσσαλόν με κάποδ Θεσσαλοῦ

πατρὸς γεγώτα, γνησίως ἐλεύθερον;

ἄγαν ὑβρίζεις, καὶ νεανίας λόγους

ρίπτων ἐς ἡμᾶς οὐ βαλὼν οὕτως ἄπει.

680

ἔγὼ δέ σ' οἴκων δεσπότην ἔγεινάμην

κᾶθρεψ', διφείλω δ' οὐχ ὑπερθυήσκειν σέθεν.

οὐ γὰρ πατρῷον τόνδ' ἐδεξάμην νόμον,

παῖδων προθυήσκειν πατέρας, οὐδ' Ἑλληνικόν.

σαυτῷ γάρ, εἴτε δυστυχὴς εἴτ' εὐτυχής,

685

ἔφυς· ἀ δ' ἡμῶν χρῆν σε τυγχάνειν, ἔχεις.

πολλῶν μὲν ἄρχεις, πολυπλέθρους δέ σοι γύας

λείψω· πατρὸς γὰρ ταῦτ' ἐδεξάμην πάρα.

τί δῆτά σ' ἡδίκηκα ; τοῦ σ' ἀποστερῶ ;
 μὴ θυῆσχ' ὑπὲρ τοῦδ' ἀνδρός, οὐδ' ἔγὼ πρὸ σοῦ. 690
 χαίρεις ὁρῶν φῶς, πατέρα δ' οὐ χαίρειν δοκεῖς ;
 ἥ μὴν πολύν γε τὸν κάτω λογίζομαι
 χρόνον, τὸ δὲ ζῆν σμικρόν, ἀλλ' ὅμως γλυκύ.
 σὺ γοῦν ἀναιδῶς διεμάχου τὸ μὴ θανεῖν,
 καὶ ζῆς παρελθῶν τὴν πεπρωμένην τύχην, 695
 ταύτην κατακτάς· εἴτ' ἐμὴν ἀψυχίαν
 λέγεις, γυναικός, ὁ κάκισθ', ἡσσημένος,
 ἥ τοῦ καλοῦ σοῦ προῦθανεν νεανίου ;
 σοφῶς δ' ἐφεῦρες, ὥστε μὴ θανεῖν ποτε,
 εἰ τὴν παροῦσαν κατθανεῖν πείσεις ἀεὶ 700
 γυναιχ' ὑπὲρ σοῦ· καὶ τὸν ὀνειδίζεις φύλοις
 τοῖς μὴ θέλουσι δρᾶν τάδ', αὐτὸς δὲν κακός
 σίγα· νόμιζε δ', εἰ σὺ τὴν σαυτοῦ φιλεῖς
 ψυχὴν, φιλεῖν ἄπαντας· εἰ δὲ ἡμᾶς κακῶς
 ἐρεῖς, ἀκούσει πολλὰ κοῦ ψευδῆ κακά. 705

ΧΟ. πλείω λέλεκται νῦν τε καὶ τὰ πρὸν κακά·
 παῦσαι δέ, πρέσβυ, παῖδα σὸν κακορροθῶν.

ΑΔ. λέγ', ὡς ἐμοῦ λέξαντος· εἰ δὲ ἀλγεῖς κλύων
 τάληθές, οὐ χρῆν σ' εἰς ἐμ' ἔξαμαρτάνειν.

ΦΕ. σοῦ δὲ ἀν προθυήσκων μᾶλλον ἔξημάρτανον. 710

ΑΔ. ταῦτὸν γὰρ ἡβῶντ' ἀνδρα καὶ πρέσβυν θανεῖν ;

ΦΕ. ψυχῆ μιᾳ ζῆν, οὐ δυοῦν, δόφείλομεν.

ΑΔ. καὶ μὴν Διός γε μείζον' ἀν ζῷης χρόνον.

ΦΕ. ἀρά γονεῦσιν, οὐδὲν ἔκδικον παθών ;

ΑΔ. μακροῦ βίου γὰρ γῆσθόμην ἐρῶντά σε. 715

ΦΕ. ἀλλ' οὐ σὺ νεκρὸν ἀντὶ σοῦ τόνδ' ἐκφέρεις ;

ΑΔ. σημεῖα τῆς σῆς, ὁ κάκιστ', ἀψυχίας.

ΦΕ. οὕτοι πρὸς ἡμῶν γ' ὥλετ'. οὐκ ἐρεῖς τόδε.

ΑΔ. φεῦ·
 εἴθ' ἀνδρὸς ἔλθοις τοῦδέ γ' ἐσ χρείαν ποτέ.

ΦΕ. μνήστευε πολλάς, ώς θάνωσι πλείονες. 720
 ΑΔ. σοὶ τοῦτ' ὄνειδος· οὐ γὰρ ἥθελες θανεῖν.
 ΦΕ. φίλον τὸ φέγγος τοῦτο τοῦ θεοῦ, φίλον.
 ΑΔ. κακὸν τὸ λῆμα κούκ ἐν ἀνδράσιν τὸ σόν.
 ΦΕ. οὐκ ἔγγελᾶς γέρουντα βαστάζων νεκρόν.
 ΑΔ. θανεῖ γε μέντοι δυσκλεής, ὅταν θάνης. 725
 ΦΕ. κακῶς ἀκούειν οὐ μέλει θανόντι μοι.
 ΑΔ. φεῦ φεῦ· τὸ γῆρας ώς ἀναιδείας πλέων.
 ΦΕ. ἥδ' οὐκ ἀναιδής· τήνδ' ἐφεῦρες ἄφρονα.
 ΑΔ. ἀπελθε, καί με τόνδ' ἔα θάψαι νεκρόν.
 ΦΕ. ἀπειμι· θάψεις δ' αὐτὸς ὅν αὐτῆς φονεύς, 730
 δίκας δὲ δώσεις σοῦσι κηδεσταῖς ἔτι.
 ἥ τάρ· "Ακαστος οὐκέτ' ἔστ' ἐν ἀνδράσιν,
 εἰ μή σ' ἀδελφῆς αἷμα τιμωρήσεται.
 ΑΔ. ἔρροις νυν αὐτὸς χὴ ξυνοικήσασά σοι. 735
 ἀπαιδε, παιδὸς ὄντος, ὥσπερ ἄξιοι,
 γηράσκετ· οὐ γὰρ τῷδέ γ' ἐς ταῦτον στέγος
 νεῖσθ· εἰ δ' ἀπειπεῖν χρῆν με κηρύκων ὑπο
 τὴν σὴν πατρῷαν ἔστίαν, ἀπεῖπον ἄν.

(*Exit PHERES.*)

ἥμεῖς δέ, τοὺν ποσὶν γὰρ οἰστέον κακόν,
 στείχωμεν, ώς ἀν ἐν πυρῷ θῶμεν νεκρόν. 740

(*Exit ADMETUS with the funeral train, which the CHORUS
 also accompany on its way with anapaests, leaving the
 stage empty.*)

ΧΟΡΟΣ.

ἰὰ ἵώ, σχετλα τόλμης,
 ὁ γενναία καὶ μέγ' ἀρίστη,
 χαῖρε. πρόφρων σε χθόνιός θ' 'Ερμῆς
 "Αιδης τε δέχοιτ· εἰ δέ τι κάκεῖ

πλέον ἔστ' ἀγαθοῖς, τούτων μετέχοντος'
Ἄιδους νύμφη παρεδρεύοις.

745

(Enter SERVANT from the palace, vexed and sullen.)

ΘΕΡΑΠΩΝ.

πολλοῖς μὲν ἥδη κάποδε παντοίας χθονὸς
ξένους μολόντας οὖδ' ἐσ 'Αδμήτου δόμους,
οἷς δεῖπνα προῦθηκ'. ἀλλὰ τοῦδ' οὐπω ξένου
κακίον' ἐσ τήνδ' ἔστίαν ἐδεξάμην.

750

ὅς πρῶτα μὲν πενθοῦντα δεσπότην δρῶν
εἰσῆλθε κάτόλμησ' ἀμείψασθαι πύλας.

ἔπειτα δ' οὕτι σωφρόνως ἐδέξατο
τὰ προστυχόντα ξένια, συμφορὰν μαθών,
ἀλλ' εἴ τι μὴ φέροιμεν, ὕπρευνεν φέρειν.
ποτῆρα δ' ἐν χείρεσσι κίστινον λαβὼν
πίνει μελαίνης μητρὸς εὐζωρον μέθυ,
ἔως ἐθέρμην' αὐτὸν ἀμφιβάσα φλὸξ

755

οἴνου· στέφει δὲ κράτα μυρσίνης κλάδοις,
ἀμούσ' ὑλακτῶν, διστὰ δ' ἥν μέλη κλύνειν.

760

δ' μὲν γὰρ ἥδε, τῶν ἐν 'Αδμήτου κακῶν
οὐδὲν προτιμῶν, οἰκέται δ' ἐκλαίομεν
δέσποιναν· ὅμμα δ' οὐκ ἐδείκνυμεν ξένῳ
τέγγοντες· 'Αδμητος γὰρ ὥδ' ἐφίετο.

καὶ νῦν ἔγὼ μὲν ἐν δόμοισιν ἔστιώ
ξένον, πανοῦργον κλῶπα καὶ ληστήν τινα,
ἥ δ' ἐκ δόμων βέβηκεν, οὐδ' ἐφεσπόμην,
οὐδ' ἐξέτεινα χεῖρ', ἀποιμάζων ἐμὴν
δέσποιναν, ἥ 'μοὶ πᾶσί τ' οἰκέταισιν ἥν
μήτηρ· κακῶν γὰρ μυρίων ἐρρύετο,

765

ὅργας μαλάσσουσ' ἀνδρός. ἄρα τὸν ξένον
στυγῶ δικαίως, ἐν κακοῖς ἀφιγμένον;

770

(Enter HERACLES, following the servant. He is crowned with myrtle.)

ΗΡΑΚΛΗΣ.

οὗτος, τί σεμνὸν καὶ πεφροντικὸς βλέπεις ;
οὐ χρὴ σκυθρωπὸν τοῖς ξένοις τὸν πρόσπολον
εἶναι, δέχεσθαι δ' εὐπροσηγόρῳ φρενί. 775
σὺ δ' ἄνδρ' ἔταιρον δεσπότου παρόνθ' ὄρῶν,
στυγνῷ προσώπῳ καὶ συνωφρυμένῳ
δέχει, θυραίου πήματος σπουδὴν ἔχων.
δεῦρ' ἔλθ', ὅπως ἀν καὶ σοφώτερος γένη.
τὰ θυητὰ πράγματ' οἶδας ήν ἔχει φύσιν ; 780
οἶμαι μὲν οὕτοις πόθεν γάρ ; ἀλλ' ἀκούει μου.
βροτοῖς ἀπασι καπθανεῖν ὀφελεῖται,
κούκλῳ ἔστι θυητῶν δστις ἐξεπίσταται
τὴν αὔριον μέλλουσταν εἰ βιώσεται.
τὸ τῆς τύχης γὰρ ἀφανὲς οἶ προβήσεται, 785
κάστ' οὐ διδακτόν, οὐδὲ ἀλίσκεται τέχνῃ.
ταῦτ' οὖν ἀκούσας καὶ μαθὼν ἐμοῦ πάρα,
εὐφραινε σαυτόν, πῶνε, τὸν καθ' ἡμέραν
βίον λογίζου σόν, τὰ δ' ἄλλα τῆς τύχης.
τίμα δὲ καὶ τὴν πλεῖστον ἡδίστην θεῶν 790
Κύπριν βροτοῦσιν εὐμενῆς γὰρ ή θεός.
τὰ δ' ἄλλ' ἔασον ταῦτα, καὶ πείθου λόγοις
ἐμοῖσιν, εἴπερ ὀρθά σοι δοκῶ λέγειν.
οἶμαι μέν. οὕκουν τὴν ἄγαν λύπην ἀφεῖς
πίει μεθ' ἡμῶν τάσδ' ὑπερβαλῶν πύλας, 795
στεφάνοις πυκασθεῖς; καὶ σάφ' οἶδ' δθούνεκα
τοῦ οὐν σκυθρωποῦ καὶ ξυνεστώτος φρενῶν
μεθορμιεῖ σε πίτυλος ἐμπεσῶν σκύφου.
δύτας δὲ θυητοὺς θυητὰ καὶ φρονεῖν χρεών,
ώς τοῖς γε σεμνοῖς καὶ συνωφρυμένοις 800

ἀπασίν ἔστιν, ὡς γ' ἐμοὶ χρῆσθαι κριτῇ,
οὐ βίος ἀληθῶς ὁ βίος, ἀλλὰ συμφορά.

ΘΕ. ἐπιστάμεσθα ταῦτα· οὐν δὲ πράσσομεν
οὐχ οἷα κώμου καὶ γέλωτος ἄξια.

ΗΡ. γυνὴ θυραῖος ἡ θανοῦσα· μὴ λίαν
πένθει· δόμων γὰρ ζῶσι τῶνδε δεσπόται.

ΘΕ. τί ζῶσιν; οὐ κάτοισθα τὰν δόμοις κακά.

ΗΡ. εἰ μή τι σός με δεσπότης ἐψεύσατο.

ΘΕ. ἄγαν ἐκεῖνός ἔστ' ἄγαν φιλόξενος.

ΗΡ. οὐ χρῆν μ' ὅθνειον γ' οῦνεκ' εὖ πάσχειν νεκροῦ;

ΘΕ. ἡ κάρτα μέντοι καὶ λίαν οἰκεῖος ἦν. 811

ΗΡ. μῶν ξυμφοράν τιν' οὖσαν οὐκ ἔφραζέ μοι;

ΘΕ. χαίρων ἵθ'· ἡμῖν δεσποτῶν μέλει κακά.

ΗΡ. ὅδ' οὐ θυραίων πημάτων ἄρχει λόγος.

ΘΕ. οὐ γάρ τι κωμάζοντ' ἀν ἡχθόμην σ' ὅρῶν. 815

ΗΡ. ἀλλ' ἡ πέπονθα δείν' ὑπὸ ξένων ἐμῶν;

ΘΕ. οὐκ ἡλθεις ἐν δέοντι δέξασθαι δόμοις·
πένθος γὰρ ἡμῖν ἔστι· καὶ κουράν βλέπεις
μελαμπέπλους στολμούς τε.

ΗΡ. τίς δ' ὁ κατθανῶν;
μῶν ἡ τέκνων τι φροῦδον ἡ πατὴρ γέρων; 820

ΘΕ. γυνὴ μὲν οὖν ὅλωλεν Ἀδμήτου, ξένε.

ΗΡ. τί φῆς; ἐπειτα δῆτά μ' ἔξενίζετε;

ΘΕ. ἡδεῖτο γάρ σε τῶνδ' ἀπώσασθαι δόμων.

ΗΡ. ὡ σχέτλι', οἵας ἡμπλακες ξυναόρου.

ΘΕ. ἀπωλόμεσθα πάντες, οὐ κείνη μόνη. 825

ΗΡ. ἀλλ' ἡσθόμην μέν, ὅμμ' ἰδῶν δακρυρροοῦν
κουράν τε καὶ πρόσωπον· ἀλλ' ἐπειθέ με
λέγων θυραῖον κῆδος ἐσ τάφον φέρειν.

βίᾳ δὲ θυμοῦ τάσδ' ὑπερβαλὼν πύλας
ἐπινον ἀνδρὸς ἐν φιλοξένου δόμοις,
πράσσοντος οὔτω. κάτα κωμάζω κάρα 830

στεφάνοις πυκασθείς; ἀλλὰ σοῦ τὸ μὴ φράσαι,
κακοῦ τοσούτου δώμασιν προσκειμένου.

ποῦ καὶ σφε θάπτει; ποῦ νιν εὑρήσω μολών;

ΘΕ. ὁρθὴν παρ' οἶμον, ἦ πὶ Λάρισαν φέρει, 835
τύμβον κατόψει ξεστὸν ἐκ προαστίου.

ΗΡ. ὁ πολλὰ τλάσα καρδία ψυχή τὸ ἐμή,
νῦν δεῖξον οἶον παῦδα σ' ἡ Τιρυνθία
Ἡλεκτρύονος ἐγείνατ' Ἀλκμήνη Διί.

δεῖ γάρ με σῶσαι τὴν θανοῦσαν ἀρτίως 840
γυναικα κὰς τόνδ' αὐθις ἰδρῦσαι δόμον
Ἄλκηστιν, Ἀδμήτῳ θὸν πουργῆσαι χάριν.
ἐλθὼν δ' ἄνακτα τὸν μελάμπεπλον νεκρῶν
Θάνατον φυλάξω, καὶ νιν εὑρήσειν δοκῶ,
πίνοντα τύμβον πλησίον προσφαγμάτων.

κάνυπερ λοχήσας αὐτὸν ἐξ ἔδρας συθεὶς
μάρψω, κύκλον δὲ περιβάλω χεροῦν ἐμαῖν,
οὐκ ἔστιν ὅστις αὐτὸν ἔξαιρήσεται
μογοῦντα πλευρά, πρὶν γυναικὸν ἐμοὶ μεθῆ.

ἡν δ' οὖν ἀμάρτω τῆσδ' ἄγρας, καὶ μὴ μόλη
πρὸς αἰματηρὸν πέλανον, εἴμι τῶν κάτω
Κόρης ἄνακτός τὸν εἰς ἀνηλίους δόμους,

αἰτήσομαι τε· καὶ πέποιθ' ἄξειν ἄνω
Ἄλκηστιν, ὡστε χερσὸν ἐνθεῖναι ξένου,
ὅς μ' ἐσ δόμους ἐδέξατ' οὐδὲ ἀπήλασε,
καίπερ βαρείᾳ συμφορῇ πεπληγμένος,
ἔκρυπτε δ', ὃν γενναῖος, αἰδεσθεὶς ἐμέ.

τίς τοῦδε μᾶλλον Θεσταλῶν φιλόξενος;
τίς 'Ελλάδ' οἰκῶν; τοιγάρ οὐκ ἔρει κακὸν
εὐεργετῆσαι φῶτα γενναῖος γεγώς.

(Exit HERACLES into the palace, which he afterwards leaves
by another door for the tomb of ALCESTIS, on the road
to Larissa.)

(Enter ADMETUS and train, with the CHORUS, approaching from the funeral pyre.)

ΑΔ. Ιώ Ιώ, στυγναὶ πρόσοδοι,
στυγναὶ δ' ὄψεις χήρων μελάθρων.
Ιώ μοί μοι, ἐ ἐ.
ποὶ βῶ; πᾶ στῶ; τί λέγω; τί δὲ μή;
πῶς ἀν δλοίμαν; 865
ἡ βαρυδαίμονα μήτηρ μ' ἔτεκεν.
ζηλῶ φθιμένους, κείνων ἔραμαι,
κεῦν' ἐπιθυμῶ δώματα ναίειν.
οὔτε γὰρ αὐγὰς χαίρω προσορῶν,
οὔτ' ἐπὶ γαίας πόδα πεζεύων:
τοῖον ὅμηρόν μ' ἀποσυλήσας 870
Ἄιδη Θάνατος παρέδωκεν.

ΧΟ. πρόβα πρόβα· βάθι κεῦθος οἴκων, στροφὴ α'
ΑΔ. αἰαῖ.

ΧΟ. πέπονθας ἄξι αἰαγμάτων.

ΑΔ. ἐ ἐ.

ΧΟ. δι' ὀδύνας ἔβας,
σάφ' οἶδα.

ΑΔ. φεῦ φεῦ.

ΧΟ. τὰν νέρθεν οὐδὲν ὡφελεῖς. 875

ΑΔ. Ιώ μοί μοι.

ΧΟ. τὸ μήποτ' εἰσιδεῦν φιλίας ἀλόχου
πρόσωποντ ἄντα λυπρόν.

ΑΔ. ἔμνησας δ' μου φρένας ἥλκωσεν
τί γὰρ ἀνδρὶ κακὸν μεῖζον ἀμαρτεῦν
πιστῆς ἀλόχου; μή ποτε γήμας
ὦφελον οἰκεῦν μετὰ τῆσδε δόμους. 880
ζηλῶ δ' ἀγάμους ἀτέκνους τε βροτῶν.
μία γὰρ ψυχή· τῆς ὑπεραλγεῦν
μέτριον ἄχθος.

παῖδων δὲ νόσους καὶ νυμφιδίους
εὐνὰς θανάτοις κεραΐζομένας
οὐ τλητὸν δρᾶν, ἔξδυν ἀτέκνους
ἀγάμους τὸ εἶναι διὰ παντός.

885

ΧΟ. τύχα τύχα δυσπάλαιστος ἥκει.
ΑΔ. αἰαῖ.

ἀντιστροφὴ α'

ΧΟ. πέρας δέ γ' οὐδὲν ἀλγέων τίθησ.

890

ΑΔ. ἐς ἐς.

ΧΟ. βαρέα μὲν φέρειν,
ὅμως δὲ

ΑΔ. φεῦ φεῦ.

ΧΟ. τλᾶθ'. οὐ σὺ πρῶτος ὠλεσας

ΑΔ. λώ μοί μοι.

ΧΟ. γυναῖκα· συμφορὰ δ' ἐτέρους ἐτέρα
πιέζει φανεῦσα θυντῶν.

ΑΔ. ὁ μακρὰ πένθη λῦπαί τε φίλων
τῶν ὑπὸ γαῖαν,

895

τί μ' ἐκώλυσας ρῦψαι τύμβου
τάφρον ἐς κοίλην, καὶ μετ' ἐκείνης
τῆς μέγ' ἀρίστης κεῖσθαι φθίμενον;
δύο δ' ἀντὶ μιᾶς Ἀιδης ψυχὰς
τὰς πιστοτάτας σὺν ἀν ἔσχεν, ὅμοι
χθονίαν λίμνην διαβάντε.

900

ΧΟ. ἐμοὶ τις ἦν ἐν γένει, φόρος ἀξιόθρηνος στροφὴ β'
φύχετ' ἐν δόμοισι
μονόπαις ἀλλ' ἔμπας
ἔφερε κακὸν ἄλις, ἄτεκνος ὕν,
πολιὰς ἐπὶ χαίτας
ἥδη προπετὴς ὡν
βιότου τε πόρσω.

905

ΑΔ. ὁ σχῆμα δόμων, πῶς εἰσέλθω;
πῶς δ' οἰκήσω, μεταπίπτουντος

910

δαίμονος; οἵμοι. πολὺ γὰρ τὸ μέσον·
 τότε μὲν πεύκαις σὺν Πηλιάσιν,
 σύν θ' ὑμεναίοις ἔστειχον ἔσω,
 φιλίας ἀλόχου χέρα βαστάζων.
 πολυάχητος δ' εἴπετο κώμος,
 τήν τε θανοῦσαν κάμ' ὀλβίζων,
 ὡς εὐπατρίδαι καὶ ἀπ' ἀμφοτέρων
 ὅντες ἀριστέων σύζυγες εἶμεν,
 νῦν δ' ὑμεναίων γόος ἀντίπαλος,
 λευκῶν τε πέπλων μέλανες στολμοὶ
 πέμπουσί μ' ἔσω
 λέκτρων κοίτας ἐς ἐρήμους.

915

920

925

[ἀντιστροφὴ β']

ΧΟ. παρ' εὐτυχῆ σοι πότμον ἥλθεν ἀπειροκάκῳ τόδ'
 ἄλγος· ἀλλ' ἔσωσας
 βίοτον καὶ ψυχάν.
 ἔθανε δάμαρ, ἔλιπε φιλίαν·
 τί νέον τόδε; πολλοὺς
 ἥδη παρέλυσεν
 θάνατος δάμαρτος.

930

ΑΔ. φίλοι, γυναικὸς δαίμον' εὐτυχέστερον
 τούμοῦ νομίζω, καίπερ οὐ δοκοῦνθ' ὅμως·
 τῆς μὲν γὰρ οὐδὲν ἄλγος ἀψεταί ποτε,
 πολλῶν δὲ μόχθων εὐκλεής ἐπαύσατο.
 ἐγὼ δ', διν οὐ χρῆν ζῆν, παρεὶς τὸ μόρσιμον,
 λυπρὸν διάξω βίοτον· ἄρτι μανθάνω.
 πῶς γὰρ δόμων τῶνδ' εἰσόδους ἀνέξομαι;
 τίν' ἀν προσειπών, τοῦ δὲ προσρηθεὶς ὅπο,
 τερπνῆς τύχοιμ' ἀν εἰσόδου; ποὶ τρέψομαι;
 ἡ μὲν γὰρ ἔνδον ἔξελῃ μ' ἐρημία,
 γυναικὸς εὐνὰς εὐτ' ἀν εἰσίδω κενὰς
 θρόνους τ' ἐν οἴσιν ίζε, καὶ κατὰ στέγας

935

940

945

αὐχμηρὸν οὐδας, τέκνα δ' ἀμφὶ γούνασι
πίπτοντα κλαίη μητέρ', οἱ δὲ δεσπότιων
στένωσιν οἴαν ἐκ δόμων ἀπώλεσαν.

τὰ μὲν κατ' οἶκον τοιάδ' ἔξωθεν δέ με
γάμοι τ' ἐλῶσι Θεσσαλῶν καὶ ἔύλλογοι
γυναικοπληθεῖς· οὐ γὰρ ἔξανέξομαι
λεύσσων δάμαρτος τῆς ἐμῆς ὁμήλικας.
ἐρεῖ δέ μ' ὅστις ἐχθρὸς ὀν κυρεῖ τάδε·
ἴδου τὸν αἰσχρῶς ζῶνθ', δος οὐκ ἔτλη θαυμῆν,
ἀλλ' ἦν ἔγημεν ἀντιδοὺς ἀψυχίᾳ
πέφευγεν Ἀιδην· καὶ τὸν ἀνὴρ εἶναι δοκεῖ;
στυγεῖ δὲ τὸν τεκόντας, αὐτὸς οὐ θέλων
θαυμῆν· τοιάνδε πρὸς κακοῖσι κληδόνα
ἔξω. τέ μοι ζῆν δῆτα κύδιον, φίλοι,
κακῶς κλύοντι καὶ κακῶς πεπραγότι;

950

955

960

(ADMETUS remains on the stage during the song of the
CHORUS.)

THIRD STASIMON.

ΧΟΡΟΣ.

ἔγὼ καὶ διὰ μούσας
καὶ μετάρσιος ἥξα, καὶ
πλείστων ἀψάμενος λόγων
κρείσσον οὐδὲν ἀνάγκας
εὑρον, οὐδέ τι φάρμακον
Θρήσσαις ἐν σανίσιν, τὰς
Ὀρφεία κατέγραψεν
γῆρας, οὐδ' ὅσα Φοῖβος Ἀσκληπιάδαις ἔδωκε
φάρμακα πολυπόνοις ἀντιτεμὰν βροτοῖσιν.
μόνας δ' οὕτ' ἐπὶ βωμοὺς
ἔλθεῖν οὔτε βρέτας θεᾶς

στροφὴ α'

965

ἀντιστροφὴ α'

ἔστιν, οὐ σφαγίων κλύει.

975

μή μοι, πότνια, μείζων
ἔλθοις ἢ τὸ πρὸν ἐν βίῳ.

καὶ γὰρ Ζεὺς ὁ τι νεύσῃ,
σὺν σοὶ τοῦτο τελευτᾶ.

καὶ τὸν ἐν Χαλύβοις δαμάζεις σὺ βίᾳ σίδαρον, 980
οὐδέ τις ἀποτόμου λήματός ἔστιν αἰδώς.

[στροφὴ β']

καὶ σ' ἐν ἀφύκτοισι χερῶν εἴλε θεὰ δεσμοῖς.

985

τόλμα δ'. οὐ γὰρ ἀνάξεις ποτ' ἐνερθεν
κλαίων τοὺς φθιμένους ἄνω.

καὶ θεῶν σκότιοι φθίνουσι
παῖδες ἐν θανάτῳ.

990

φίλα μὲν δτ' ἦν μεθ' ἡμῶν,
φίλα δὲ καὶ θανοῦσ' ἔτ' ἔσται·
γενναιοτάταν δὲ πασᾶν
ἔζεύξω κλισίαις ἄκοιτιν.

[ἀντιστροφὴ β']

μηδὲ νεκρῶν ὡς φθιμένων χῶμα νομιζέσθω

995

τύμβος σᾶς ἀλόχουν, θεοῖσι δ' ὄμοιώς

1000

τιμάσθω, σέβας ἐμπόρων

καὶ τις δοχμίαν κέλευθον

ἐμβαίνων τόδ' ἔρει·

αῦτα ποτὲ προῦθαν' ἀνδρός,

νῦν δ' ἔστιν μάκαιρα δαίμων,

χαῖρ', ὁ πότνι', εὖ δὲ δοίης.

τοῖαι νιν προσεροῦσι φῆμαι.

1005

καὶ μὴν ὅδ', ὡς ἔοικεν, Ἀλκμήνης γόνος,

Ἄδμητε, πρὸς σὴν ἔστιαν πορεύεται.

EXODUS.

(Enter HERACLES, from the grave of ALCESTIS, accompanied by a veiled woman.)

HP. φίλον πρὸς ἄνδρα χρὴ λέγειν ἐλευθέρως,
 Ἀδμητε, μομφὰς δ' οὐχ ὑπὸ σπλάγχνοις ἔχειν
 σιγῶντ'. ἐγὼ δὲ σοῖς κακοῖσιν ἡξίουν 1010
 ἐγγὺς παρεστὼς ἔξετάζεσθαι φίλος.
 σὺ δ' οὐκ ἔφραζες σῆς προκείμενον νέκυν
 γυναικός, ἀλλά μ' ἔξενιζες ἐν δόμοις,
 ὡς δὴ θυραίου πήματος σπουδὴν ἔχων.
 κάστεψα κράτα καὶ θεοῖς ἐλειψάμην 1015
 σπουδὰς ἐν οἴκοις δυστυχοῦσι τοῖσι σοῖς.
 καὶ μέμφομαι μὲν μέμφομαι παθὼν τάδε,
 οὐ μήν σε λυπεῖν ἐν κακοῖσι βούλομαι.
 ὡν δ' οὔνεχ' ἥκω δεῦρ' ὑποστρέψας πάλιν
 λέξω. γυναικά τήνδε μοι σῶσον λαβών, 1020
 ἔως ἂν ἵππους δεῦρο Θρηκίας ἄγων
 ἔλθω, τύραννον Βιστόνων κατακτανών.
 πράξας δ' δὲ μὴ τύχοιμι, νοστήσαιμι γάρ,
 δίδωμι τήνδε σοῖσι προσπολεῖν δόμοις.
 πολλῷ δὲ μόχθῳ χεῖρας ἥλθεν εἰς ἐμάς. 1025
 ἀγῶνα γὰρ πάνδημον εὑρίσκω τινὰς
 τιθέντας ἀθληταῖσιν, ἄξιον πόνον,
 δόθεν κομίζω τήνδε νικητήρια
 λαβών. τὰ μὲν γὰρ κοῦφα τοῖς νικῶσιν ἦν
 ἵππους ἄγεσθαι, τοῖσι δ' αὖ τὰ μείζονα 1030
 νικῶσι, πυγμὴν καὶ πάλην, βουφόρβια.
 γυνὴ δ' ἐπ' αὐτοῖς εἴπετ'. ἐντυχόντι δὲ
 αἰσχρὸν παρεῖναι κέρδος ἦν τόδ' εὐκλεές.

ἀλλ', ὥσπερ εἶποι, σοὶ μέλειν γυναῖκα χρή·
οὐ γὰρ κλοπαίαν, ἀλλὰ σὺν πόνῳ λαβὼν
ἥκω· χρόνῳ δὲ καὶ σύ μ' αἰνέστεις ἵσως.

1035

ΑΔ. οὗτοι σ' ἀτίζων οὐδ' ἐν ἔχθροῖσιν τιθεὶς
ἔκρυψ' ἐμῆς γυναῖκὸς ἀθλίους τύχας·
ἀλλ' ἄλγος ἄλγει τοῦτ' ἀν τὴν προσκείμενον,
εἴ του πρὸς ἄλλου δώμαθ' ὡρμήθης ξένου· 1040
ἄλις δὲ κλαίειν τούμὸν τὴν ἐμοὶ κακόν.
γυναῖκα δ', εἴ πως ἔστιν, αἰτοῦμαί σ', ἄναξ,
ἄλλον τιν' ὅστις μὴ πέπονθεν οἶ γά
σώζειν ἄνωχθι Θεσσαλῶν· πολλοὶ δέ σοι
ξένοι Φεραίων· μή μ' ἀναμνήσῃς κακῶν. 1045
οὐκ ἀν δυναίμην τήνδ' ὄρῶν ἐν δώμασιν
ἄδακρυς εἶναι· μὴ νοσοῦντί μοι νόσον
προσθῆς· ἄλις γὰρ συμφορᾶ βαρύνομαι.
ποῦ καὶ τρέφοιτ' ἀν δωμάτων νέα γυνή;
νέα γάρ, ὡς ἐσθῆτι καὶ κόσμῳ πρέπει. 1050
πότερα κατ' ἀνδρῶν δῆτ' ἐνοικήσει στέγην;
καὶ πῶς ἀκραιφνής, ἐν νέοις στρωφωμένη,
ἔσται; τὸν ἡβῶνθ', Ἡράκλεις, οὐ ράδιον
εἴργειν· ἐγὼ δέ σου προμηθίαν ἔχω.
ἢ τῆς θανούσης θάλαμον ἐσβήσας τρέφω; 1055
καὶ πῶς ἐπεσφρῶ τήνδε τῷ κείνης λέχει;
διπλῆν φοβούμαι μέμψιν, ἔκ τε δημοτῶν,
μή τίς μ' ἐλέγξῃ τὴν ἐμὴν εὐεργέτιν
προδόντ' ἐν ἄλλης δεμνίοις πίτνειν νέας,
καὶ τῆς θανούσης, ἀξία δέ μοι σέβειν, 1060
πολλὴν πρόνοιαν δεῖ μ' ἔχειν. σὺ δ', ὡ γύναι,
ἥτις ποτ' εἴ σύ, ταῦτ' ἔχουσ' Ἀλκήστιδι
μορφῆς μέτρῳ ἵσθι, καὶ προσήιξαι δέμας.
οἴμοι. κόμιζε πρὸς θεῶν ἀπ' ὀμμάτων
γυναῖκα τήνδε, μή μ' ἐληστήρημένον.

1065

δοκῶ γὰρ αὐτὴν εἰσορῶν γυναικί⁹ ὅρᾶν
ἐμήν· θολοῖ δὲ καρδίαν, ἐκ δ' ὅμμάτων
πηγαὶ κατερρώγασιν· ὡς τλήμων ἐγὼ
ὡς ἄρτι πένθους τοῦδε γεύομαι πικροῦ.

ΧΟ. ἐγὼ μὲν οὐκ ἔχοιμ¹⁰ ἀν εὖ λέγειν τύχην·
χρὴ δ', ὅστις εἶσι, καρτερεῖν θεοῦ δόσιν. 1070

ΗΡ. εἰ γὰρ τοσαύτην δύναμιν εἶχον ὥστε σὴν
ἐς φῶς πορεῦσαι νερτέρων ἐκ δωμάτων
γυναικα, καί σοι τήνδε πορσῦναι χάριν.

ΑΔ. σάφ' οἶδα βούλεσθαι σ' ἄν. ἀλλὰ ποῦ τόδε; 1075
οὐκ ἔστι τοὺς θανόντας ἐς φάσι μολεῖν.

ΗΡ. μή νυν ὑπέρβαλλ', ἀλλ' ἐναισίμως φέρε.

ΑΔ. ῥῶν παραινεῖν ἢ παθόντα καρτερεῖν.

ΗΡ. τί δ' ἀν προκόπτοις, εἰ θέλεις ἀεὶ στένειν;

ΑΔ. ἔγνωκα καύτός, ἀλλ' ἔρως τις ἔξαγει. 1080

ΗΡ. τὸ γὰρ φιλῆσαι τὸν θανόντ' ἄγει δάκρυ.

ΑΔ. ἀπώλεσέν με, κάτι μᾶλλον ἢ λέγω.

ΗΡ. γυναικὸς ἐσθλῆς ἡμπλακεῖς· τίς ἀντερεῖ;

ΑΔ. ὥστ' ἄνδρα τόνδε μηκέθ' ἥδεσθαι βίω. 1085

ΗΡ. χρόνος μαλάξει, νῦν δ' ἔθ' ἡβάσκει κακόν.

ΑΔ. χρόνον λέγοις ἄν, εἰ χρόνος τὸ κατθανεῖν.

ΗΡ. γυνή σε παύσει καὶ νέου γάμου πόθος.

ΑΔ. σίγησον· οἶον εἶπας. οὐκ ἀν φόμην.

ΗΡ. τί δ'; οὐ γαμεῖς γάρ, ἀλλὰ χηρεύσει λέχος;

ΑΔ. οὐκ ἔστιν ἡτις τῷδε συγκλιθήσεται. 1090

ΗΡ. μῶν τὴν θανοῦσαν ὠφελεῖν τι προσδοκᾶς;

ΑΔ. κείνην ὅπουπέρ ἔστι τιμᾶσθαι χρεών.

ΗΡ. αἰνῶ μὲν αἰνῶ· μωρίαν δ' ὀφλισκάνεις.

ΑΔ. ὡς μήποτ' ἄνδρα τόνδε νυμφίον καλῶν.

ΗΡ. ἐπήνεστ' ἀλόχῳ πιστὸς οὕνεκ' εἰ φίλος.

ΑΔ. θάνοιμ¹¹ ἐκείνην καίπερ οὐκ οὖσαν προδούς. 1095

ΗΡ. δέχον νυν εἶσω τήνδε γενναίων δόμων.

ΑΔ. μή, πρός σε τοῦ σπείραντος ἄντομαι Διός.
 ΗΡ. καὶ μὴν ἀμαρτήσει γε μὴ δράσας τάδε.
 ΑΔ. καὶ δρῶν γε λύπη καρδίαν δηχθήσομαι. 1100
 ΗΡ. πιθοῦ· τάχ' ἀν γὰρ ἐσ δέον πέσοι χάρις.
 ΑΔ. φεῦ·
 εἴθ' ἔξ ἀγῶνος τήνδε μὴ λαβέσ ποτε.
 ΗΡ. νικῶντι μέντοι καὶ σὺ συννικᾶς ἐμοί.
 ΑΔ. καλῶς ἔλεξας· ἡ γυνὴ δ' ἀπελθέτω.
 ΗΡ. ἄπεισιν, εἰ χρή· πρῶτα δ' εἰ χρεῶν ἄθρει. 1105
 ΑΔ. χρή, σοῦ γε μὴ μέλλοντος ὀργαίνειν ἐμοί.
 ΗΡ. εἰδώς τι κάγῳ τήνδ' ἔχω προθυμίαν.
 ΑΔ. νίκα νυν. οὐ μὴν ἀνδάνοντέ μοι ποιεῖς.
 ΗΡ. ἀλλ' ἔσθ' ὅθ' ἡμᾶς αἰνέσεις· πιθοῦ μόνον.
 ΑΔ. κομίζετ', εἰ χρὴ τήνδε δέξασθαι δόμοις. 1110
 ΗΡ. οὐκ ἀν μεθείην σοῖς γυναικα προσπόλοις.
 ΑΔ. σὺ δ' αὐτὸς αὐτὴν εἴσαγ', εἰ δοκεῖ, δόμους.
 ΗΡ. ἐσ σὰς μὲν οὖν ἔγωγε θήσομαι χέρας.
 ΑΔ. οὐκ ἀν θίγοιμι, δῶμα δ' εἰσελθεῖν πάρα.
 ΗΡ. τῇ σῇ πέποιθα χειρὶ δεξιᾷ μόνη. 1115
 ΑΔ. ἀναξ, βιάζει μ' οὐ θέλοντα δρᾶν τάδε.
 ΗΡ. τόλμα προτεῖναι χεῖρα καὶ θιγεῖν ξένης.
 ΑΔ. καὶ δὴ προτείνω, Γοργόν' ὡς καρατόμῳ.
 ΗΡ. ἔχεις;
 ΑΔ. ἔχω.
 ΗΡ. ναί, σῶζέ νυν, καὶ τὸν Διὸς
 φήσεις ποτ' εἶναι παῖδα γενναῖον ξένον. 1120
 βλέψουν δ' ἐσ αὐτήν, εἰ τι σῇ δοκεῖ πρέπειν
 γυναικί· λύπης δ' εὐτυχῶν μεθίστασο.
 ΑΔ. ὦ θεοί, τί λέξω; θαῦμ' ἀνέλπιστον τόδε·

(ADMETUS withdraws the veil and discovers ALCESTIS.)

γυναικα λεύσσω τήνδ' ἐμὴν ἐτητύμως,

ἢ κέρτομός με θεοῦ τις ἐκπλήσσει χαρά;
 ΗΡ. οὐκ ἔστιν, ἀλλὰ τήνδ' ὁρᾶς δάμαρτα σήν.
 ΑΔ. ὅρα γε μή τι φάσμα νερτέρων τόδ' ἦ.
 ΗΡ. οὐ ψυχαγωγὸν τόνδ' ἐποιήσω ξένον.
 ΑΔ. ἀλλ' ἦν ἔθαπτον εἰσορῶ δάμαρτ' ἐμήν;
 ΗΡ. σάφ' ἵσθ'. ἀπιστεῦν δ' οὐ σε θαυμάζω τύχη. 1130
 ΑΔ. θίγω, προσείπω ζῶσαν ὡς δάμαρτ' ἐμήν;
 ΗΡ. πρόσειπτο. ἔχεις γὰρ πᾶν ὅσουνπερ ἥθελες.
 ΑΔ. ὡς φιλτάτης γυναικὸς ὅμμα καὶ δέμας,
 ἔχω σ' ἀέλπτως, οὕποτ' ὅψεσθαι δοκῶν.
 ΗΡ. ἔχεις· φθόνος δὲ μὴ γένοιτό τις θεῶν. 1135
 ΑΔ. ὡς τοῦ μεγίστου Ζηνὸς εὐγενὲς τέκνου,
 εὐδαιμονοίης, καὶ σ' ὁ φιτύστας πατὴρ
 σώζοι· σὺ γὰρ δὴ τάμ' ἀνώρθωσας μόνος.
 πῶς τήνδ' ἐπεμψας νέρθεν ἐσ φάσ τόδε;
 ΗΡ. μάχην συνάψας δαιμόνων τῷ κοιράνῳ. 1140
 ΑΔ. ποῦ τόνδε Θανάτῳ φῆσ ἀγῶνα συμβαλεῖν;
 ΗΡ. τύμβον παρ' αὐτὸν ἐκ λόχου μάρψας χεροῖν.
 ΑΔ. τέ γάρ ποθ' ἥδ' ἄναυδος ἔστηκεν γυνή;
 ΗΡ. οὕπω θέμις σοι τῆσδε προσφωνημάτων
 κλύειν, πρὶν ἀν θεοῖσι τοῖσι νερτέροις. 1145
 ἀφαγνίσηται καὶ τρίτον μόλῃ φάσ.
 ἀλλ' εἴσαγ' εἴσω τήνδε· καὶ δίκαιος ὁν
 τὸ λοιπόν, "Αδμητ", εὐσέβει περὶ ξένους.
 καὶ χαῖρ'. ἐγὼ δὲ τὸν προκειμενον πόνον
 Σθενέλου τυράννῳ παιδὶ πορσυνῷ μολών.
 ΑΔ. μεῶνον παρ' ἡμῖν καὶ ξυνέστιος γενοῦ.
 ΗΡ. αὖθις τόδ' ἔσται, νῦν δ' ἐπείγεσθαί με δεῖ.
 ΑΔ. ἀλλ' εὐτυχοίης, νόστιμον δ' ἔλθοις πόδα.
 ἀστοῖς δὲ πάσῃ τ' ἐννέπω τετραρχίᾳ
 χοροὺς ἐπ' ἐσθλαῖς συμφοραῖσιν ἴστάναι
 βωμούς τε κνισᾶν βουθύτοισι προστροπαῖς. 1155

νῦν γὰρ μεθηρμόσμεσθα βελτίω βίου
τοῦ πρόσθεν· οἱ γὰρ εὐτυχῶν ἀρνήσομαι.

(*Exeunt ADMETUS with ALCESTIS into the palace, HERACLES as leaving the city.*)

ΧΟΡΟΣ.

πολλαὶ μορφαὶ τῶν δαιμονίων,
πολλὰ δ' ἀέλπτως κραίνουσι θεοὶ^{τιγο}
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκήτων πόρον εὑρε θεός.
τοιόνδ' ἀπέβη τόδε πρᾶγμα.

(*Exit CHORUS.*)

THE END.

EURIPIDES

ALCESTIS

WITH INTRODUCTION AND NOTES

BY

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PART II.—NOTES

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NOTES.

Prologue, ll. 1-27. This is an introductory monologue, explaining the circumstances of the play; first brought into regular use by Euripides, though occasionally employed by Aeschylus and Sophocles (as in the *Eumenides* and *Trachiniae*). At l. 28 it passes into a dialogue between Apollo and Thanatos, the whole forming the Prologue properly so called, which Aristotle defines as 'all that part of a tragedy which precedes the first entrance of the Chorus' (l. 77).

Scene. A portion of the town of Pherae, with the palace of Admetus in the background. Enter Apollo from the interior with his bow and quiver. 'House of Admetus, scene of my grateful service, farewell! God though I be, I have been thrall to a mortal man; so Zeus ordained. For his piety hath my master been blest through me; and now I have saved him from death, the Fates granting me this, should he find a substitute. But only his wife would make this sacrifice, who is even now breathing her last, for the fatal day is come. But I must depart, ere pollution reach me from the corpse; and lo! here is Death, waiting to seize his prey.'

1. 1. ὡ δώματ' Ἀδμήτεια. This is an exclamation rather than an address. Cp. l. 569 n. The 'house of Admetus' is barely mentioned again in l. 23, where Apollo gives his reason for leaving it. The object of this appeal is to fix the scene and define the circumstances of the action. So in the *Electra* the first speaker apostrophises the Argive land, his home, and the *Andromache* opens with the line—

'Ασιατίδος γῆς σχῆμα, Θηβαία πόλις.

ἔτλην, 'submitted,' as in l. 572. The root is the same as in *tollo*, *tuli*, (*t*)*latum*, *τολμάω*, &c. Its primary sense is 'bear up' or 'endure'; cp. l. 837 ὡ πολλὰ τλᾶσα καρδία. Often the notion of cruelty is involved, as in l. 275 μὴ τλῆσ με προδοῦναι, i.e. 'have the heart to,' &c. The English 'bear' in its various senses exactly corresponds.

1. 2. θῆσσαν, 'menial,' cp. θῆσσαν ἔστιαν *Elect.* 204. Θῆσσα is the fem. of θῆς, and the *Thetes* were the lowest class in Solon's division of the Athenian citizens. The derivation is uncertain.

αἰνέσθαι, 'to acquiesce in ;' properly 'to praise,' as when a man makes the most of his condition in words, when he cannot better it. Hence *αινεῖν* and *laudare* were colloquially used as a polite form of declining a thing, i.e. praising it in words to avoid giving offence. Cp. l. 525.

1. 3. Asclepius (Aesculapius) was the son of Phoebus by the nymph Coronis, and was taught the healing art by Chiron. Zeus was jealous of his power, which could even restore the dead (l. 128), as in the case of Hippolytus. Virgil refers to this in *Aen.* vii. 770—

‘Tum pater omnipotens aliquem indignatus ab umbris
Mortalem infernis ad lumina surgere vitae,
Ipse repertorem medicinae talis et artis
Fulmine Phoebigenam Stygias detrusit in undas.’

1. 5. οὐ, 'whereat,' the gen. of cause. Cp. ὅπλων χολωθείς Pindar, *Nem.* viii. 25. Or masc. 'for whose death.'

δή, 'of course,' as a natural result of such treatment.

τέκτονες, &c. Cp. Cic. *de Divin.* ii. 19 'non enim te puto esse eum, qui Jovi fulmen *fabricatos* esse Cyclopes in Aetna putes.' These were the three original Cyclopes, the sons of Heaven and Earth, Βρόντην τε Στερόπην τε καὶ Ἀργην δύριμόθυμον (Hesiod. *Theog.* 140). Later tradition added to their number and made them the servants of Hephaestus. Cp. Virg. *Aen.* viii. 424.

1. 7. ἄποινα. Cp. *Iph. in Tauris* 1458 ὅταν ἔορτάχη λεάς, τῆς σῆς σφαγῆς ἄποινα. These accusatives are said to be 'in apposition to the sentence,' i.e. to a noun implied in the verb, which might be expressed. Thus θητένειν implies θητείαν, ἔορτάειν implies ἔορτήν. Cp. *Orest.* 1105 Ἐλένην κτάνωμεν, Μενέλεω λύπην πικράν, Soph. *Aias* 559 νέαν ψυχὴν ἀτάλλων, μητρὶ τῆδε χαρμονήν.

1. 8. ἔβουφόρβουν. Cp. l. 572, *Tibull.* ii. 3. 11 'Pavit et Admeti tauros formosus Apollo.' The imperfects denote continuance. 'Ever since I came here, I have been keeping the herds and preserving my master.'

1. 9. ἐς τόδ' ἡμέρας, also in *Phoenissae* 425. 'Ημέρας is the partitive gen., lit. 'to this point of time,' like the Latin *ad hoc temporis*.

1. 10. ἐτύγχανον implies 'I had the luck to secure.' Cf. Aesch. *Suppl.* 151 μὴ τυχοῦσαι θέων, i.e. 'not securing their favour.' Also in a bad sense, as ἀνδρὸς ἀνοσίου τυχάν *Bacchae* 613.

1. 11. θανεῖν=τοῦ θανεῖν, a substantival infinitive. Spenser has imitated this construction in the lines,

‘For not to have been dipped in Lethe lake
Could save the sonne of Thetis *from to die.*’

But he was probably not aware that *dying* is an infinitive as well as a participle, and the proper equivalent of τὸ θανεῖν.

1. 12. Μοίρας δολώσας. Cp. 1. 33. Aeschylus alludes to this in *Eumenides* 693, where the Furies charge Apollo with the deed—

Τοιαῦτ' ἔδρασας καὶ Φέρητος ἐν δόμοις,
Μοίρας ἔπεισας ἀφθίτους θεῖναι βροτούς . . .
σὺ τοι παλαιὰς διανομὰς καταφθίσας
οἴνῳ παρηπάτησας ἀρχαίας θεάς.

γῆνεσαν, 'promised,' lit. 'allowed me (this favour),' from the sense of 'acquiesce.' See 1. 2, n. and cp. 1. 525, *Med.* 1157 ἀλλ' γῆνεσ' ἀνδρὶ πάντα. So κατήγνεσεν in Soph. *Oed. Col.* 432.

1. 13. Αἴδην, 'death,' as in *Hippol.* 1047 ταχὺς Αἴδης, Aesch. *Agam.* 650 Αἴδην πόντιον, and elsewhere.

1. 15. ἐλέγξας, 'questioning.' Cp. οὐδ' ἡλέγξας *Hippol.* 1322. 'Ελέγχειν is 'to put to the proof,' especially by questions to make a man contradict himself; hence the Socratic cross-questioning was called ἐλεγχός.

1. 17. ὅστις, 'anyone who,' therefore masc. [The MSS. read ἥτις.]

1. 18. κείνου, instead of αὐτοῦ, though it refers to the subject of γῆρε. When ἐκεῖνος is thus used it invests the person referred to with a special importance. So in 1. 357 κείνης πόσιν refers to κόρην just mentioned. Cp. Xen. *Anab.* 1. 8. 26 βασιλέα καὶ τὸ ἀμφ' ἐκεῖνον στῖφος, *ib.* iv. 3. 20 Χειρίσοφος καὶ οἱ σὺν ἐκείνῳ.

1. 19. ἐν χεροῖν, sc. Ἀδμήτου, 'is borne in her husband's arms.' See 1. 201.

1. 21. θανεῖν καὶ μεταστῆναι βίου, a common tautology. Aristophanes, *Ranae* 1124, makes Euripides blame Aeschylus for a similar expression—

ἥκω γάρ εἰς γῆν τήνδε καὶ κατέρχομαι (*Choeph.* 3),
since ᥫκω and κατέρχομαι mean the same thing.

1. 22. The general belief in pollution caused by contact with the dead was shared by the Greeks with other ancient nations. (See the Mosaic enactments in *Numbers* xix. 11, &c.) The superstitious man in Theophrastus will not come near a corpse, saying τὸ μὴ μαίνεσθαι συμφέρον αὐτῷ εἶναι. But in the case of the bright and pure deities, Phoebus and Artemis, such contact was especially to be avoided. Apollo might not even be invoked under circumstances of sorrow; hence in the *Agamemnon*, 1. 1041, the Chorus upbraids Cassandra for so doing, οὐ γάρ τοιοῦτος ὁστε θρηνήτου τυχεῖν. In the *Hippolytus*, 1435, Artemis addresses the dying hero thus—

Καὶ χαῖρ', ἐμοὶ γάρ οὐ θέμις φθιτοὺς δρᾶν,
οὐδὲ ὅμμα χραίνειν θανασίμοισιν ἐκπνοαῖς.

1. 25. ιερῆ θανόντων. See 1. 74, where Thanatos appears as a sacrificing priest. The spirits of the dead were considered as malignant deities, who required propitiation by sacrifice. Cp. 1. 613 n.

1. 26. **συμμέτρως** = **εὐκαίρως**, 'punctual to his time;' lit. 'measuring' the time of his arrival so as to suit the day of her doom. Compare the use of **συμμετρεῖν** by Thucydides, ii. 44, *οἳς ἐνευδαιμονῆσαι τε ὁ βίος καὶ ἐντελευτῆσαι ξυνεμετρήθη*, i. e. 'the duration of their happiness is commensurate with the end of their lives.'

Enter THANATOS, clad in black and with a drawn sword. He has probably come up by the **χαρώνειοι κλίμακες** (a flight of steps leading up from a vault to the stage, to represent an ascent from Hades), and is now waiting near the door of the palace.

THANATOS (with a yell). 'Ha! what dost thou here, Phoebus? Wilt rob me of my due this second time?' APOLLO. 'Twas not by force I got thy other victim from thee, whose wife even now takes his place—she whom thou seekest.' TH. 'Aye, and I will have her too!' AP. 'Will you not take one of riper age?' TH. 'No, a youthful victim is a fairer prize.' AP. 'But if she dies old, think of the gorgeous funeral!' TH. 'That were a law for the rich, Phoebus, who would buy long life if they could.' AP. 'You won't oblige me then?' TH. 'Not I; you know my ways.' AP. 'Yes, detested by gods and men. But there is one coming who will tame you yet, and rob you of your prey; he is even now on his way hither.' TH. 'Talk away! I go to begin my sacrifice.'

1. 29. **πολεῖν**. Cp. *Orest.* 1268 *τίς ὅδ' ἄρ' ἀμφὶ μέλαθρον πολεῖν*; **Πολεῖν** (cp. *πέλω*, *πέλομαι*) denotes regular motion in and about a place, Lat. *versari*. So **πόλος** is 'a turning-point' or 'axis.' [The root is probably the same as in *col-ere*, *in-col-a*, &c. Some have suggested a connexion with **πολύς**, i. e. to be *much* in a place, but that is from a different root, **πλε-** 'full,' which appears in *πλέ-ων*, *πλῆθος*, *ple-nus*, *ple-bs*, &c.]

1. 30. **αὖ**. See 1. 32. **τιμάς**, 'prerogatives,' cp. 1. 53, *Hippol.* 107 *τιμαῖσι δαιμόνων*.

1. 31. **ἀφοριζόμενος** = *circumscribens*, lit. 'marking off' as one's own; not (as some explain it) 'carrying out of bounds,' i. e. 'carrying off.'

1. 33. **Μοίρας**, &c. Cp. 1. 12 note.

1. 35. **τοξήρη**, with **δπλίσας**. The adj. is 'proleptic,' i. e. marks the effect of the verb. Cp. *Soph. Oed. Col.* 1200 *τῶν σῶν ἀδέρκτων δημάτων τητώμενος*, *Virg. Aen.* iii. 237 'scuta latentia condunt.' See 1. 385 n.

1. 36. **τόδε**, explained by *προθανεῖν* in apposition. Cp. *Herc. Fur.* 303 *ἀλλὰ καὶ τόδ' ἄθλιον*, *Πενία σὸν οἰκτρῷ περιβαλεῖν σωτηρίαν*.

11. 38-63. The following dialogue is a specimen of 'word-fencing' and repartee, which an Athenian audience, accustomed to the daily wrangle of the law-courts, would thoroughly appreciate, however trifling and undignified it may appear to us. See Introduction, p. xiii.

1. 38. **Θάρσει**, &c. = 'don't be alarmed;' 'be sure (*τοι*) I have justice and sound reason on my side.' Cp. the French *avoir raison*.

1. 39. ἔργον, 'need,' exactly = the Latin *opus est*.

1. 40. σύνηθες, &c. Cp. Hor. *Od.* iii. 4. 6 (of Apollo) 'nunquam humero positurus arcum,' also Hom. *Il.* i. 45 τόξ' ἀμοισιν ᔁχων, ἀμφηρεφέα τε φαρέτρην.

1. 41. προσωφελεῖν, sc. σύνηθες. As Apollo is making a second attempt to rob Death of his prey, such interference is justly regarded as his 'custom.'

1. 42. γάρ, 'yes, for, &c.,' referring to προσωφελεῖν, but of course not admitting the ἐκδίκως. For γάρ in answers, requiring 'yes' or 'no' to be supplied from the context, cp. ll. 147, 823, 1081.

1. 44. ἀλλά, 'nay but,' a protest. Cp. Aristoph. *Acharn.* 408 (Dicaeopolis and Euripides). *Dic.* ἀλλά ἐκκυκλήθητ'. *Eur.* ἀλλά ἀδύνατον. *Dic.* ἀλλά ὅμως. 'Nay, but do turn out!' 'Nay, 'tis impossible.' 'Nay but do!'

1. 46. ἀμείψας, 'having given in exchange,' 'substituted.' 'Αμείβειν means either 'to give' or 'take in exchange.' See note on l. 462.

ἢν μέτα, *anastrophe* for μεθ' ἢν (hence the accent goes back a syllable on μέτα), 'after whom,' i. e. 'in quest of whom.' Cp. ll. 66, 483.

1. 48. οὐ γάρ οἴδα ἀν, &c. (also in *Med.* 941) = οὐκ οἴδα εἰ πείσαιμι ἀν, the ἀν being out of its proper place. Εἰ ἀν with the opt. marks a second implied condition, besides the one expressed by the dependent clause; thus in Plato, *Protag.* ch. 17 εἴπερ ἀλλω τῷ πειθοίμην ἀν, = 'if I were to believe anyone else (supposing he were to say so).' So here οὐκ οἴδα, &c. = 'I am not sure whether I could persuade you (if I tried).'

1. 49. ὁν ἀν χρῆ, i. e. 'the *proper* person.' Death is purposely ambiguous; in the next line Apollo declares his own views as to who are Death's 'proper' victims.

τοῦτο, a cognate accus. = ταῦτην τὴν τάξιν.

1. 50. τοῖς μέλλουσι = those who will die in the natural course of things, i. e. the old. Cp. δ μέλλων l. 527. Or 'those who linger on' to old age. Death personified is said θάνατον ἐμβαλεῖν, as at once the cause and the effect. Cp. *Iph. in Aul.* 775 Ἀρῆς . . . κυκλώσας ἀρει φονίω, Aesch. *Choeph.* 32 φόβος . . . ἔλακε περὶ φόβῳ. So Milton, *Nativity Hymn*, 51, has 'Peace . . . strikes a universal peace through sea and land,' and in *P. L.* x. 269, Death is said to 'draw . . . the savour of death' from all living things.

1. 51. ᔁχω, 'I understand,' just as we say 'I *have* it.' Cp. *Orest.* 1120 ᔁχω τοσοῦτον. So in Ter. *Heaut.* iv. 3. 22 'tenes quod dicam?' In l. 1107 ᔁχω προθυμίαν has its usual sense = πρόθυμός είμι.

1. 52.. For μόλοι, the opt., we should expect μόλη, the subj., after the primary tense οὐκ ἔστι. But the opt. is used to express something farther removed from possibility. 'Is there absolutely *no* chance, &c.?'

Cp. 1. 117 οὐκ ἔσθ' ὅποι . . . παραλύσαι, Aesch. *Agam.* 620 οὐκ ἔσθ' ὅπως λέξαιμι τὰ φευδῆ καλά, on which see Mr. Sidgwick's note, Appendix I.

1. 53. τιμᾶς. Cp. 1. 30 n. In the *Bacchae* 321 Tiresias says of Dionysus κάκενος, οἶμαι, τέρπεται τιμώμενος. Cp. *Hippol.* 7, 8—

ἔνεστι γὰρ δὴ καν θεῶν γένει τόδε
τιμώμενοι χαίρουσιν ἀνθρώπαν ὑπο.

The whole theory of sacrifice proceeds upon this assumption.

1. 55. μεῖζον, i. e. 'more valuable' than in the case of one who must soon die in the course of nature (l. 50). In the next few lines both disputants purposely misunderstand each other. Apollo says that if Alcestis lives to be old, she will still have a rich funeral (as befits her station), as if this were the 'prize' that Death desired. Death retorts by professing to understand him to refer to rich people generally, whereas Phoebus had spoken only of Alcestis. Hence he is twitted with 'captiousness' by his opponent for misinterpreting him. At l. 60 Apollo abruptly returns to the point in dispute.

1. 57. πρὸς τῶν ἔχοντων, 'in the interest of the rich.' *Πρὸς* is literally 'from the point of view of,' i. e. 'on the side of.' For *οἱ ἔχοντες* = πλούσιοι, cp. Soph. *Aias* 157 πρὸς τὸν ἔχονθ' ὁ φθόνος ἔρπει.

1. 58. λέληθας, &c., i. e. 'I did not think you were such a sophist,' i. e. 'so clever.' See above on l. 55. For *σοφός* in this sense cp. *Med.* 296 παῖδας περίσσως ἐκδιδάσκεσθαι σοφούς. Euripides is very fond of this word and its cognates *σοφία*, &c.; he uses them on all occasions in every shade of meaning, from wisdom to mere cunning. Aristophanes often applies the epithet *σοφός* to Euripides himself, of course depreciatingly or ironically—e. g. in *Nubes* 1377, *Ranæ* 1413, *Lysist.* 368.

1. 59. ὀνοῖντ' ἄν, &c., 'they who had the means would purchase length of days.' Another reading, of good authority, is ὀναιντ' ἄν, 'they would be *benefited* (or have the best of it), who could afford to purchase delay' (Paley). Either will make good sense. With the former cp. Cardinal Beaufort's dying exclamation, Shaksp. *Hen. VI.* 2nd Part, iii. 3:

‘If thou be’st death, I’ll give thee England’s treasure,
So thou wilt let me live and feel no pain.’

[For *γηραιούς* some read *γηραιοί*. The former means that they would buy it for their friends, the latter for themselves (the subject of the sentence).]

1. 63. ἀ μή= 'whatever,' i. e. 'you can't have *everything* that you have no right to,' implying that he does manage to get a great deal.

1. 64. ή μήν, 'be sure however.' *Μήν* is lengthened from *μέν*, hence ή μήν is a strong form of asseveration, used in oaths, &c.

παύσει, here almost passive, 'you will *have*' or 'be made to stop.' See l. 322 n.

1. 65. *τοῖος*, i. e. 'so strong a man.' Cp. *οἶός τέ εἰμι*, 'I am able' or equal to the task.

1. 66. *μέτα*. Cp. l. 46 note. For the object of Heracles' expedition see ll. 481, &c.

1. 70. ἡ *χάρις*, 'the thanks' you would get from me if you gave up Alcestis now.

1. 71. *δράσεις ὅμοιως*, 'you will have to do it all the same,' i. e. surrender your victim. Euripides avails himself of Apollo's prophetic insight to give his audience a hint of what is coming.

1. 72. ἂν *λέξας* = *εἰ λέξεις*, 'if you talk ever so much.' Cp. the phrase *πόλλα' ἀν* *ἔχων εἰπεῖν*, 'though I could say much.' [In l. 490 *τί δ' ἀν* *κρατήσας δεσπότην πλέον λάβοις*; the single *ἄν* belongs to *λάβοις*, but reflects its conditional force upon *κρατήσας* also.]

1. 73. ἡ *δ'* *οὖν*, 'the lady I say.' *Οὖν*, said to be from *ἴόν*, part. of *εἰμί* (but Ionic *ἄν* is against this derivation), means 'as a matter of fact,' 'really,' often 'of course,' as in Plat. *Phaedr.* xx. *εἰ δ' ἔστιν ὥσπερ οὖν ἔστι*. Its common meaning 'therefore' is derived from this.

1. 74. Here Death appears as a sacrificing priest. See on l. 25. A tuft of hair was cut from the victim's head, and thrown into the fire as firstfruits (*frimitiae*) of the sacrifice. Hence the technical term *κατάρχεσθαι*, as in Aristoph. *Aves* 959 *μὴ κατάρξῃ τοῦ τράγου*. Cp. Virg. *Aen.* vi. 243:

'Et summas carpens media inter cornua setas
Ignibus imponit sacris, *libamina prima*.'

In *Aen.* iv. 698 Proserpine performs the same function:

'Nondum illi flavum Proserpina vertice crinem
Abstulerat, Stygioque caput sacraverat Orco.'

1. 75. *ἱερός*, 'devoted to,' with possessive gen. as in Soph. *Philoct.* 943 *ἱερὰ τοῦ Ζῆνος*. Cp. Cic. *in Verrem* ii. 18 'insula eorum Deorum *sacra* putatur.'

1. 76. *ὅτου . . . ἀγνίση*. It has been said, by way of distinction, that the omission of *ἄν* makes the statement rather less indefinite than it would otherwise be,—'that man is sacred . . . whose head, &c.' But as a general statement (which the subjunctive implies) must be more or less indefinite, the practical difference is very slight, if not altogether imaginary. The *ἄν* is commonly omitted in Homer, often in tragedy, as in l. 978 *Ζεὺς δ' τι νένση*, *Med.* 516 *ὅς κιβδηλος γένεται*. In Attic prose this omission is confined to a few doubtful instances.

Exeunt APOLLO and THANATOS.

ll. 77-III. This is the *Parodos* or 'entrance-song' of the *CHORUS*, sung while advancing to their places in the orchestra. The metre is anapaestic, suited to a slow and solemn march. At ll. 93, 105 they divide into two sections (*ἡμιχόρια*) and again, at l. 112, join in an ode of lamentation (to l. 136).

CHORUS. 'What means this silence? Is our lady still alive? At least there is no sign or sound of mourning; all may not be over;—is there yet hope? Ah no! the fatal day is surely come; let us mourn with our king. No power can save her now; prayers and sacrifice alike are vain. Phoebus' son alone could rescue her, but he, alas! is dead, slain by the bolt of Zeus; there is no remedy.'

But here comes one of the handmaidens of the house; I would fain learn the truth from her.'

1. 80. φθιμένην, emphatic, 'to mourn as dead.'

[1. 82. Many editions insert τόδε, probably an interpolation to complete the metre. Placed after φῶς it violates the rule (which however has its exceptions, as in *Hippol.* 1360, *Phoen.* 816, &c.) that the second foot in an anapaestic dimeter should end a word. Hence Kirchhoff puts τόδε after Πελίον.]

1. 88. ὡς πεπραγμένων, 'as if all were over.' Cp. *Hippol.* 680 φεῦ, φεῦ, πέπρακται, Lat. *actum est.*

1. 89. οὐ μάν οὐδέ, 'yet on the other hand,' &c. The Chorus waver between hope and fear, and interpret the doubtful signs accordingly. 'There is no sound or voice of woe,' so far well; 'but neither is any attendant stationed at the gates,' which seems to indicate that some great sorrow keeps them within.

1. 91. εἰ φανεῖης, equivalent to a wish. Cp. l. 1072 εἰ γὰρ εἴχον, Aristoph. *Equites* 662 αἱ τρυχίδες εἰ γενοίαθ' ἔκατὸν τούβολον. So in Latin *o si = utinam*, as in Persius *Sat.* ii. 10 'O si ebulliat patruus, praeclarum funus.' The γάρ indicates a reason why the wish may not be hopeless, since on the whole the signs are favourable.

μετακύμιος δῆτης, 'between the waves of our distress,' to save us from being overwhelmed by them. Cp. μεταίχμιον, 'the space between two armies.'

1. 92. Παιάν, an attribute of Apollo as the Healer or averter of evil (l. 220, &c.), but originally, as in Homer, a distinct deity. For the meanings of Παιάν see l. 424 n.

1. 94. οὐ δή, &c. 'At any rate (*γε*) she has not been carried out' for burial. The former speaker had adduced the silence in the house as a proof that Alcestis was not dead, the answer accepts the evidence as valid; since, if the funeral procession had left, the house would of course be deserted. [The words νέκυς ἡδη, usually placed after οἴκων, have been suspected as a gloss to supply a noun with φροῦδος. The Scholiast explains the line οὐ γὰρ ἔλαθεν ἡμᾶς προκομισθεῖσα. But the objection that νέκυς ἡδη would be a false quantity will not hold, for the -υς is sometimes short, as in l. 599 νέκυν ἐν δώμασιν. The difficulty is removed by making νέκυς ἡδη precede this line.]

1. 95. πόθεν, &c. 'Why so? I am not so sure of it. What makes

you confident?' But some assign each sentence to a separate semi-chorus, in which case πόθεν will mean 'certainly not' (*minime*) and οὐκ αὐχῶ will express hesitation on the part of the first speaker, 'I do not say so positively.' See note on *αὐχεῖς* l. 675. [There is some uncertainty about the arrangement of the whole passage, since the number of lines in the *strophe* (86-97) and *antistrophe* (98-111) is not equal. But perhaps, as Paley observes, the anapaestic lines (93-97 and 105-111) 'are not included in the antithetical arrangement.']}

1. 96. πῶς ἄν=a negative, i.e. 'Admetus would *never* have made,' &c. Cp. the colloquial phrases πῶς γάρ; πῶς γάρ οὐ; For the double ἄν cp. 464, 474, Soph. *Oed. Tyr.* 772 πῶς ἄν ποτ' ἀφικοίμην ἄν; and see note on l. 647.

Ἐρημον, i.e. without mourners. So δίκη ἐρήμη was a suit in which one of the parties failed to appear.

1. 99. πηγαῖον, &c. A vessel of spring water (*ὅστρακον* or *ἀρδάνιον*) fetched from another house, was placed at the door, for those who entered to sprinkle themselves, to avoid pollution from the corpse (l. 22 n.). Cp. Aristoph. *Eccles.* 1033 ὑδατος δὲ κατάθου τούστρακον πρὸ τῆς θύρας.

1. 101. χαίτα . . . τομαῖος, &c., should mean 'no clipped hair before the doors,' but there seems to be no evidence of such a custom beyond the present passage. In the *Supplices* 972 (παιδὸς δ' ἐν οἴκοις κεῖται μνάματα πένθιμοι κουραὶ καὶ στέφανοι κόμας) the hair is kept simply as a 'memorial' of the departed, and the line quoted by Monk from Aesch. *Choeph.* 166 ὁρῶ τομαῖον τόνδε βόστρυχον τάφῳ illustrates the well-known custom of placing a lock of hair upon the *tomb*. [Another reading is χαίτας τομαῖος, i.e. 'no one with shorn hair,' a common sign of mourning. Cp. ll. 215, 427.]

1. 103. πίνει, 'happens,' *accidit*. So 'fall' in English='befal,' 'as it fell upon a day.'

νεολαία χείρ γυναικῶν=χείρ νέων γυναικῶν, by an inversion of the adj. See l. 1059 n. and cp. γραίας ὅσσων πηγάς *Herc. Fur.* 450, λευκοπήχεις κτύπους χεροῦν *Phoen.* 1351. νεολαία is here an adjective, though elsewhere a substantive, as in Theocr. *Idyll.* xviii. 24 θῆλυς νεολαία. But the reading is uncertain.

1. 104. δουπεῖ expresses a dull heavy sound or 'thud.' Cp. Soph. *Aias* 631 χερόπληκτοι δ' ἐν στέρνοισι πεσοῦνται δοῦποι.

1. 105. καὶ μήν, &c., 'and yet this is the appointed day.' See l. 26. Herodotus v. 50 has ἡ κυρίη ἡμέρη. [Some editions interpolate δή after τόδε and καὶ before τί in the next line to complete the metre.]

1. 107. For χρῆν others read χρῆ. But the impf. refers back to the time when the decree went forth; 'on which she *was to have* gone,' &c.

1. 109. **διακναιομένων**, 'wearing away,' i. e. either with sorrow, referring to Admetus and the family, or with disease, referring to Alcestis. Probably the latter, cp. l. 203. Aeschylus, *Prom.* 94, has *αἰκίασιν διακναιόμενος*. The primary sense of *κνάω* (*κνάω, κνάπτω, &c.*) is 'to scrape,' hence 'wear away' as by a lingering malady. Prof. Paley understands it of life suddenly cut short, quoting Aesch. *Agam.* 65 *διακναιομένης ἐν προτελείοις κάμακος*. But this need not literally mean 'snapt short,' but 'shivered' or 'splintered,' from the original sense of the word.

ll. 112-135. The Chorus having now taken their places combine to chant the *stasimon* or 'stationary ode.' The burden of it is the utter hopelessness of saving the queen's life now.

1. 113. **ὅποι αῖς** = *quo terrarum*. **Λυκίας** is in the same construction, though Euripides does not mean 'to what part of Lycia,' but 'to what part of the world, whether Lycia or Libya.'

[Hence Monk reads *Λυκίαν*, without MS. authority. Some take *Λυκίας* as an adj. with *ἐδρας*, the prep. *ἐπί* being put with the second noun; cp. *Phoen.* 291 *μαντεῖα σεμνὰ Λοξίου τ' ἐπ' ἐσχάρας*. This is a possible construction, but the former is to be preferred.]

The Lycian shrine of Apollo was at Patara (Hor. *Od.* iii. 4. 61), where he was said to dwell in winter, hence 'hibernam Lyciam,' Virg. *Aen.* iv. 143.

1. 115. **ἢ . . . εἴτε** instead of **ἢ . . . ἢ**. Cp. Soph. *Aias* 176 **ἢ** **ῥὰ κλυτῶν ἐνάρων ψευσθεῖσ'**, **ἀδώροις εἴτ'** **ἐλαφηβολίαις**; also, with the order reversed, *Iph. in Tauris* 272 **εἴτ'** **οὐν ἐπ' ἀκταῖς θάσσετον Διοσκόρων**, **ἢ Νηρέως ἀγάλματα**.

ἀνύδρους . . . ἐδρας. Cp. *Electra* 732 **ξηραὶ τ' Ἀμμωνίδος ἐδραὶ . . . ἀπειρόδροσοι**. The temple of Jupiter Ammon was on an *oasis* in the Libyan desert. Arrian describes the surrounding district as **πάντα ἔρημα καὶ ἀνύδρα**, but 'a small spot in the midst is full of trees, and a fountain springs from it, which is cold at midday, but gets hotter as the sun goes down.' Cp. Lucan, *Pharsalia* ix. 527—

'Solus nemus extulit Ammon.'

Silvarum fons causa loco, qui putria terrae
Alligat, et domitas unda connectit arenas.'

1. 117. **παραλύσαι**. The opt. after a verb in a primary tense (*ἔστι*) implies absolute impossibility. See note on l. 52, and add reference to Aesch. *Prom.* 292 **οὐκ ἔστιν ὅτῳ μείζονα μοῖραν νείμαιμ' ἢ σοί**.

1. 118. **ἀπότομος**, 'inexorable' (cp. l. 982), lit. 'precipitous,' Lat. *abruptus*, like the Homeric *αἰπὺν ὅλεθρον*, 'sheer destruction.'

1. 119. **ἐπ' ἐσχάραις**, after *μηλοθύταν*.

1. 120. The hiatus in *ἔχω ἐπί* is an Epic licence admissible in choral odes. Cp. Soph. *Aias* 349 *μόνοι ἐμῶν φίλων*.

1. 122. ήν δεδορκώσ = ἐδεδόρκει, but lays greater stress on the predicate = 'had been alive and seen.' Cp. *Iph. in Taur.* 133 ήμεν ήμενοι, Soph. *Aias* 1320 κλύοντες ἐσμέν, Hdt. iii. 76 στείχοντες ἐγένοντο. This 'analytic' form is specially used in the pluperf., a comparatively rare tense in Greek.

1. 125. ήλθεν. Observe the change of subject from Asclepius to Alcestis, 'she would have come,' instead of 'he would have fetched her.'

1. 126. The MSS. reading "Αιδα τε πύλας, does not correspond with the strophic line 117. Dindorf adds καὶ and Hermann substituted πυλῶνας. Many adopt Monk's reading "Αιδαο, with 'Αμμωνίδας in the strophe, 1. 116. The Epic genitive occurs in *Electra* 468 ἀελίοιο, *Troades* 844 Πριάμοιο, and elsewhere. 'Gates of Hades' is also a regular Homeric phrase (*Il.* xxiii. 71, &c.). Cp. *Med.* 1231, and σκότου πύλας *Hec.* 1.]

1. 127. δμαθέντας, sc. θανάτῳ. Cp. *Troad.* 175 καὶ ζῶντες καὶ δμαθέντες. Mr. Browning in *Balaustion* translates 'Death's subdued ones.'

1. 131. προσδέχωμαι, the 'deliberative' subj. 'am I to expect.' Cp. ll. 215, 864. The singular verb shows that the leader of the Chorus is speaking. So ἔμοι 1. 83.

1. 132. τετέλεσται, i. e. 'all due *rites* have been performed,' from τέλος = 'religious ceremony.' βασιλεύσω refers to Admetus alone; the plural indicates dignity, and is part of the 'royal style' (like *we*, *our*, &c., in addresses from the throne). Cp. δεσπόταισι 1. 138, κοιράνοις 1. 216. Aristotle, *Rhet.* iii. 6, says εἰς ὅγκον τῆς λέξεως συμβάλλεται τὸ ἐν πολλὰ ποιεῖν. [But the metre here is faulty.]

1. 134. αἰμόρραντοι for αἰματόρραντοι, formed from the original root, instead of from the noun stem of αἷμα (as in αἵματο-σταγής, &c.). Cp. κυμοδέγμονος *Hippol.* 1173. *

πληρεῖς, &c. Not perhaps an inversion for βῶμοι θυσιῶν πληρεῖς, but in the sense of 'complete' or 'abundant,' like Homer's τεληέσσας ἐκατόμβας. So in *Helena* 1411 χάριν πλήρη λαβεῖν. Cp. the expression in our Prayer Book 'a full, perfect sacrifice.'

1. 135. From this line to 1. 434 is the first *Episode* (ἐπείσοδος), the name given to all that portion of a play which comes between two Choral odes.

Enter HANDMAID. Ll. 138-212. CHORUS. 'Is your mistress still living?' MAID. 'She is hovering between life and death, and there is no hope; her funeral attire is ready.' CHO. 'A glorious death will be hers, the best of woman-kind!' MAID. 'Ay, the best indeed! But hear how she prepared to meet her doom. Having bathed herself in pure water, she put on festal attire, and prayed for her children, first before

the hearth, then at each household altar; all without tear or groan. At last, entering the nuptial chamber, she gave full vent to her grief, watering the couch with a flood of tears. Her children clung to her weeping; the servants also wept, while to each one she gave her hand and spoke a kind farewell. Such a woe, worse than death, has Admetus to bear. Even now he clasps her in his arms, beseeching her not to leave him; but she is fast wearing away, and with wistful eye is taking farewell of the sun. But I will announce thy friendly coming to my master."

1. 138. πενθεῖν, &c., addressed to the servant. *εἴ τι τυγχάνει*, an euphemism for some great calamity. Cp. Latin 'si quid acciderit,' just as we say 'if anything happens.' *δεσπόταισι*, cp. l. 132 n.

1. 140. οὖν marks an anticipated event, 'as we fear' (Major).

1. 141. Cp. l. 521 ἔστιν τε κούκέτ' ἔστιν, also *Phoenissae* 357 φρονῶν εὖ κούν φρονῶν ἀφικόμην. Euripides was fond of these verbal paradoxes (*ἀντιλόγιαι*), and his audience could appreciate them. Aristophanes ridicules them in a famous scene of the *Acharnians* 396 &c., where Dicaeopolis enquiring at the door whether Euripides is at home, gets the answer οὐκ ἔνδον ἔνδον ἔστιν, meaning that his mind was abroad, though his body was indoors.

1. 142. καὶ πῶς, 'but how,' or 'and pray how,' &c., indicating surprise or objection. *Kai* marks a continuation of thought, which now breaks forth in words. When the *καί* stands second, it merely introduces a further question, and means 'also,' as ποῦ καί l. 832. [This distinction does not always hold good; e. g. in l. 482 καὶ ποῖ simply continues the conversation, so καὶ ποῖ in Aesch. *Choeph.* 528, and καὶ πότε in l. 524 of the same play.]

1. 143. προνωπής, 'sinking,' *prona*, i. e. *moribunda*. For its literal meaning see l. 186.

1. 144. οἵας οἵος ὡν, &c. = οἵος εἰ καὶ οἵας, &c., a condensed expression, the force of which can only be given by a paraphrase; e. g.—'What a fate for one so noble to lose so precious a wife!' Cp. Soph. *Aias* 557 οἵος ἐξ οίου 'τράφης = 'the character of thy sire reflected in thine own.'

1. 145. πάθη. The subjunctive is the regular construction after the pres. *οἶδε*. 'He knows not her worth before the blow comes.' [But there is good MS. authority for the opt. *πάθοι*. This would refer back to the thought as conceived in the speaker's mind, 'he knows it not, nor could he be expected to know it, before the blow came.']}

1. 146. ἔλπις μέν, &c., 'hope then there is none,' &c., 'spes, *ut videtur*, nulla est.' Cp. *Med.* 674 θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ; = 'I take it for granted we may learn,' &c. Lit. 'one thing at least is certain.' See on l. 64.

1. 149. **κόσμος**. Cp. ll. 161, 613; *Herc. Fur.* 442, 703; *Ion* 26 ἀλλ' ἦν ἥλθεν παρθένος χλιδήν, τέκνῳ προσάφασ' ἔλιπεν, ὡς θανουμένῳ. By *κόσμος* is meant not only an article of dress (ἐσθῆτα l. 161) but especially gold ornaments, of which many specimens have been found in ancient tombs. The phrase ἀναθήματα νεκροῖς, *Supplies* 983, points to the origin of this custom, i. e. the desire of propitiating the θεοὶ νέρτεροι (l. 25). For the whole ceremony see *Dict. of Antiquities*, under *FUNUS*.

1. 150. **ἴστω**, &c., 'let her know that she,' &c. Cp. *ἴστω πορεύσας* l. 438. Verbs denoting knowledge, perception, &c., are regularly followed by a participle instead of the infin. as in Latin. If the part. refers to the subject of the sentence, it stands in the nom. case by 'attraction,' otherwise in the accus., as *οἶδα ὅν* but *οἶδά σε ὄντα*. Virgil has imitated this construction in *Aen.* ii. 377 'Sensit medios delapsus in hostes.' So with other verbs, as *φαίνομαι*, *δείκνυμαι*, &c. Cp. l. 154 below.

1. 151. **μακρῷ**, 'by far,' with *ἀρίστῃ*, but put at the end of the sentence for emphasis. Cp. *Bacchae* 1234 πάντων ἀρίστας θυγατέρας σπεῖραι **μακρῷ**.

1. 152. **πῶς οὐκ**, &c. = 'of course she is,' &c. Cp. l. 92 n. These quick interrogative forms of expression were well suited to the liveliness of the Greek temperament.

1. 153. **ὑπερβεβλημένην**, 'who has surpassed her;' metaphor from an arrow shot beyond the mark (Paley). The force of the perfect is 'who has been *found to surpass her*,' *quae superaverit*?

1. 154. **ἐνδείξαιτο προτιμῶσα**. Cp. *Bacch.* 45 θεὸς γεγὼς ἐνδείξομαι, *Med.* 548 δείξω πρῶτα μὲν σοφὸς γεγὼς. For the participial construction see l. 150 n.

With the sentiment of these lines cp. St. John xv. 13.

1. 156. **ταῦτα**, i. e. the general fact, as distinguished from the details about to be related.

πᾶσα πόλις (without the article) should mean 'every city' according to rule, and would imply that the fame of Alcestis had travelled beyond Pherae. But it probably means 'the whole city,' *πόλις* being considered as a sort of proper noun, which would not take the art., e. g. *πᾶσαι Φεραὶ*. So *πᾶσα γῆ* = 'the whole earth.' Otherwise *πᾶς* for *πᾶς ὁ* is confessedly rare. Even in the New Testament *πᾶσα οἰκοδομή*, 'the whole building,' is perhaps a solitary instance. **δή**, 'of course,' cp. l. 68 n.

1. 158. **κυρίαν**. Cp. *κύριον ἥμαρ* l. 105.

ll. 160, 161. **ἔλούσατο**. So Socrates washed himself before drinking the hemlock. (Plato *Phaedo* ch. lxv.) Cp. *Soph. Oed. Col.* 1597, &c., where Oedipus preparing for death 'put off his travel-stained garments, and bade his daughters bring water from the flowing stream. . . . This done they bathed him therein, and arrayed him in fresh apparel, as is

the custom' (*ib.* 1602). The washing was of course part of the usual ceremony of purification; for the 'robes and ornaments' see l. 149 n. According to Lucian, *De Luctu*, one reason for the latter practice was that the body might not be cold on its passage to Hades. So in the strange story told by Herodotus v. 92, the spirit of Melissa, wife of Periander, complains that she was cold, because the garments buried with her had not first been burnt, and therefore were of no use to her.

δόμων, 'chests' or 'wardrobes,' made of cedar to keep out moths and damp. Cp. Hom. *Il.* xxiv. 191—

αὐτὸς δ' εἰς θάλαμον κατεβήσατο κηώεντα
κέδρινον ὑψόροφον, ὃς γλήνεα πολλὰ κεχάνδει.

[*Δόμος*, from δέμ-ω=anything built or constructed; Lat. 'dom-us,' Eng. 'tim-ber.' In Hesiod *Works and Days* 96 δόμοισιν means 'a jar.']

l. 163. δέσποινα. This may have been either Hestia (Vesta), whose altar stood in the innermost part (*μυχοί*) of the house, or Artemis, who was both the patron goddess of Pherae (Callimachus *Hymn. ad Dianam* 259), and, in the character of Ilithyia (Hor. *Carm. Sec.* 14), presided over marriage (l. 166). The words πρόσθεν ἔστιας prove nothing, since the altars of patron deities stood near the hearth; thus in *Med.* 396 we find Medea addressing Hecate as *μυχοῖς ναίονσαν ἔστιας ἐμῆς*. The title δέσποινα was especially given to Persephone, but her authority appears to have been confined to the nether world.

l. 165. τέκνα. Their names were Eumelus (l. 394) and Perimele. The former commanded his father's forces before Troy (Hom. *Il.* ii. 712), and was one of those who bore the distinctive title ἄραξ ἀνδρῶν (*ib.* xxiii. 288).

l. 166. σύζευξον. The imperat. is thrown in, as it were, between the two infinitives ὄρφανεῦσαι and θανεῖν, which depend upon αἰτήσομαι. The interchange of these two moods is not uncommon. Cp. Aristoph. *Ranae* 385 συμπαραστάτει, καὶ σῶζε τὸν σαντῆς χορόν... παῖσαί τε καὶ χορεῦσαι.

l. 167. ἡ τεκούσα is here a substantive=parens, hence followed by the gen. αὐτῶν. Cp. *Elect.* 333 ὁ κείνου τεκών.

l. 170. οὖ, &c., sc. εἰσί. Cp. Hom. *Od.* xx. 298 αἱ κατὰ δώματ' Ὀδυσσῆος θέλοιο. The verb is not regularly omitted in relative clauses, and the more usual construction would be τούς, with ὄντας expressed or understood.

l. 171. ἔξεστεψε. So Dido before ascending the funeral pile 'intenditque locum sertis et fronde coronat funerea' Virg. *Aen.* iv. 506.

l. 172. μυρσίνης φόβην. Cp. *Ion* 120 μυρσίνας ιερὰν φόβαν. [Others read μυρσινῶν or μυρσίνων (adj.), but μυρσίνης has best authority.] The myrtle was used at funerals as well as at banquets (l. 759). Cp. *Elect.* 512 τύμβῳ ἀμφέθηκα μυρσίνας. So Milton, *Lycidas* 2,

speaks of plucking the 'myrtles brown' in memory of his deceased friend.

ἀποσχίζουσα (pres.) 'plucking all the while.'

1. 173. ἄκλαυστος, ἀστένακτος, transitive as in Hom. *Od.* iv. 493 οὐδέ σέ φημι δὴν ἄκλαυστον ἔσεσθαι. So ἀδάκρυτος, &c. [In Soph. *Antig.* 847 φίλων ἄκλαυστος means 'unwept by friends.']}

1. 175. Θάλαμον, &c., 'bursting into the chamber and falling upon the couch,' from the double sense of εἰσπίπτειν. Monk cites Virg. *Aen.* iv. 650 'incubuitque toro dixitque novissima verba.'

1. 176. ἐνταῦθα δή, *tum demum*, 'then at last,' or 'then' (with emphasis).

1. 177. Cp. the dying address of Deianira to the bed of Heracles, Soph. *Trach.* 920—

ὦ λέχη τε καὶ νυμφεῖς ἔμά,
τὸ λοιπὸν ἥδη χαίρεθ', ὡς ἔμ' οὔποτε
δέξεσθ' ἔτ' ἐν κοίταισι ταῖσδ' εὐνητρίαν.

1. 178. κορεύματα, &c.= 'I resigned my maidenhood,' but ἔλυσα refers to the removal of the virgin zone after marriage. Cp. Hom. *Od.* xi. 245 λῦσε δὲ παρθενίην ζάνην. ἐκ, 'at the hands of,' i.e. 'by marriage with.' For the use of ἐκ to denote the agent, instead of ὑπό, cp. Soph. *Oed. Tyr.* 1454 ἵν' ἔξ ἐκείνων, οἴ μ' ἀπωλλύτην, θάνω. It is common in Herodotus.

πέρι, for the more usual ὑπέρ (l. 284), or πρό (l. 18), 'for whose sake.' So ἀμύνεσθαι περὶ πάτρης, &c., in Homer.

1. 179. ἀπώλεσας, &c., i.e. 'you have destroyed me, but you will destroy no other woman,' for no one will do for a husband what I have done for him. Her marriage with Admetus, symbolised by the nuptial couch, had cost Alcestis her life. [Others translate ἀπώλεσας, 'you have lost,' understanding μόνην to mean 'me and not Admetus as well,' because he might retrieve the nuptial couch by a second marriage, whereas Alcestis would never have married again had Admetus died. But the clause which suggests this, σὲ δ' ἄλλη, &c., is not in immediate connexion with the present one, and the explanatory clause προδοῦναι γάρ, &c., favours the former interpretation.]

1. 182. σώφρων, &c., 'one more fortunate perhaps, but none more true.' For σώφρων in its distinctive sense as denoting conjugal fidelity cp. *Med.* 912 γυναικὸς ἔργα σώφρονος, *Elect.* 1099 σώφρονα λέχη.

οὐκ ἀν=ἥτις οὐκ ἀν ἔη. 'An without a verb gives the sense of likelihood. Cp. Plato, *Rep.* ix. ch. 4 τῶν δυνατῶν ἀν κρίναι, 'those who are likely to be good judges.' This line is parodied by Aristophanes *Equites* 1251 κλέπτης μὲν οὐκ ἀν μᾶλλον, εὐτυχῆς δ' ἵσως.

1. 184. πλημμυρίδι, properly the 'flood tide.' Aeschylus uses it of a gush of tears in *Choeph.* 186—

ἴει δημάτων δὲ δίψιοι πίπτουσί μοι
σταγόνες ἀφαρκτοι δυσχίμου πλημμυρίδος.

1. 186. προνωπής, 'bending forward.' Cp. l. 143 for the word in a derived sense.

1. 187. πόλλα' ἐπεστράφη, 'often returned to.' Cp. *Hel.* 83 πέθεν γῆς τῆσδ' ἐπεστράφης πέδον, also *Ion* 352 πόλλα' ἐπεστράφη πέδον, unless the meaning there be 'roamed o'er the plain.'

1. 194. κακός, 'vile,' in station, as in Shaksp. *Hen.* V. iv. 3 'be he ne'er so *vile*, this day shall gentle his condition.' Cp. *Hom. Od.* vi. 119 ἐσθλοῖς ἡδὲ κακοῖσιν = 'high and low.' Originally these terms denoted warlike excellence or the reverse, without any reference to morals, or even to birth and station, except in so far as 'goodness' of every kind was presumed to accompany nobility (cp. l. 601). This is one of the passages in which Euripides shews his sympathy with slaves, and a desire to improve their despised condition. Cp. *Med.* 54. *Orest.* 870, *Ion* 854-856.

1. 195. προσερρήθη, sc. ὅφ' οὐ from ὅν preceding. 'She spake not to, nor had an answer from' (Browning).

1. 197. The meaning is, 'if he had died, he would have perished outright, but now that he has escaped death, he will have a lifelong sorrow.' It is uncertain whether we should read τ' ἀν (= τε ἀν) or τάν (= τοι ἀν). Δέ following τε marks the latter statement as more important by contrast with the former, 'whereas now he has,' &c. Τε... τε merely connect two parallel clauses, 'both . . . and.'

1. 198. οὐποθ' οὖ, &c. 'which he will never forget.' The MSS. reading is οὖ ποτ' οὖ, but the inversion for οὖ ποτε is seemingly without parallel. The reading in text (Nauck), however, involves a transposition of the relative pronoun. Monk takes οὖ λελήσεται = μεμήσεται, = 'will *ever* remember,' but ποτέ cannot mean 'ever' in the sense of 'always.' See on οὐποτε φήσω l. 238.

1. 199. ή πον, 'surely,' or 'I presume' (often ironical). Πον is 'some-where,' hence ή πον = 'surely I have some grounds for what I say.'

1. 200. εἰ, with indic., instead of the direct ὅτι, 'if' (as is the case) = 'since.'

1. 202. προδοῦναι, 'to abandon him,' *deserere*, as in ll. 250, 275.

1. 204. παρειμένη, 'paralysed' or 'fainting.' Elmsley first suggested a lost line after this one; others put no stop after νόσω, and read γε for δέ. Translate 'And paralysed . . . still, though with little breath left in her, she tries to gaze upon the sun's rays.'

χειρὸς ἀθλιον βάρος is best referred to Alcestis herself, as 'a wretched burden in the hands' of her supporter. [Others understand χειρός of the hand or arm of Alcestis, which is now a useless dead weight to her, —taking βάρος as the acc. of respect after παρειμένη.]

[After l. 206 these two lines are inserted:—

ώς ούποτ' αὖθις, ἀλλὰ νῦν πανύστατον
ἀκτίνα κύκλον θ' ἡλίου προσόψεται.

They are considered to be an interpolation from *Hecuba* 112, where they recur; and are, at all events, not necessary to complete the sense of this passage. The sentiment however is natural, especially from a Greek point of view, a last appeal to the sun as the source of light being regarded as a solemn religious act. Cp. l. 243. Thus Polyxena in the *Hecuba*, 412, addresses the sun in the passage above referred to, so does Iphigenia in her parting words *Iph. in Aul.* 1505 *λὼ λαμπαδοῦχος ἀμέρα,* *Διός τε φέγγος, &c.*; also Ajax before taking the fatal leap (*Soph. Aias* 856), exclaims *σὲ δ' ἀ φαεννῆς ἡμέρας τὸ νῦν σέλας, καὶ τὸν διφρεύτην Ἡλίου προσεννέπω.*]

l. 209. σήν, addressed to the leader of the Chorus. Cp. l. 131.

Exit HANDMAID. The Chorus now divides as before, l. 77. [Hermann distributes the following Strophe among five Choreutae, making a similar division in the Antistrophe, l. 226.]

ll. 213-243. CHORUS. *'Is there yet no deliverance? I fear there is none, but let us not cease our prayer. Great Paean, if thou canst, hear and save! But see! yonder comes Alcestis, with her husband. Mourn, cry aloud, Pheraeian land! the best of women is departing. Never more will I praise wedded life; such sorrow hath it brought upon my king.'*

l. 213. τίς πῶς, a double interrogative (some MSS. insert τά). Cp. *Helena* 873 τί τάμα πῶς ἔχει θεσπίσματα; τίς ἀν = utinam. Cp. *Soph. Oed. Col.* 1100 τίς ἀν θεῶν σοι τόνδ' ἄριστον ἀνδρ' ἰδεῖν δοίη; Compare πῶς ἀν δλοίμαν l. 865.

πόρος κακῶν, 'way out of our troubles,' like μηχανὴν κακῶν l. 222.

l. 215. τέμω, the 'deliberative' subj. Cp. l. 131 n. The sense is, 'Is any one coming who will tell us if all is over, or shall we take it for granted, and begin the ceremonies of woe at once (ἥδη)?' Observe the change of number in ἀμφιβαλάμεθα.

l. 219. θεῶν, a monosyllable, unless we omit the γάρ with some editions. But the reading is uncertain; see note on the antistrophic line 233.

l. 220. Πάνταν. Cp. l. 91 n.

l. 222. πάρος τοῦδε, 'before now.' Cp. ll. 11, 32. Πάρος as a preposition is oftener used of place than of time, but in *Androm.* 1207 we have θανεῖν σὲ χρῆν πάρος τέκνων. [Hermann reads τῷδ' ἐφεύρες τοῦτο (i.e. for Admetus), and repeats στέιαξον in the antistrophe, l. 236. The reading again is uncertain.]

l. 229. ἄρα = *nonne* (cp. ll. 341, 771), sometimes = *num* (as in l. 477). It is not in itself interrogative, being merely a strengthened form of ἄρα.

ἴξια σφαγᾶς, &c., means 'enough to make one cut one's throat, and more than enough to make one hang oneself.' Cp. Aristoph. *Acharn.* 125 τοῦτο δῆτ' οὐκ ἀγχόνη. Suicide by the sword was thought more honourable than by hanging, as appears from *Hel.* 298—

ἀσχήμονες μὲν ἀγχόναι μετάρσιοι,
σφαγαὶ δ' ἔχουσιν εὐγενέστε καὶ καλόν.

But no such distinction is recognised here, and in *Hipp.* 772 the contrary opinion is expressed.

1. 230. οὐρανίω, 'high in air.' Cp. *Troad.* 1088 τείχη οὐράνια. So 'aeriae palumbes' Virg. *Ecl.* iii. 69. The double σ in πελάσσω is another instance of Epic licence in Choral odes (cp. ll. 126, 127 n.). This one occurs even in iambic lines, as χείρεσσι l. 756, μέσσον ἔγχος Soph. *Antig.* 1236.

[l. 233. For εἰν Dindorf reads ἐν to match the strophic line 219 (if γάρ be retained there). Cp. l. 436, Soph. *Antig.* 1241 εἰν "Αἰδον δόμοις. But both those passages are a reproduction of the Homeric phrase εἰν 'Αίδαο δόμοισιν *Il.* xxxiii. 179. In *Hippol.* 734 and *Heracl.* 893, where εἰνί appears in some editions, the MSS. read ἐνί.]

1. 237. μαρανόμέναν παρ' "Αἰδαν, i.e. 'wasting away (and going) to Hades,' the so-called 'pregnant' construction of a preposition of motion with a verb denoting rest; as in the well-known lines 'I am *wearing away* to the Land of the Leal.' Cp. l. 363 ἐκεῖσε προσδόκα, Soph. *Oed. Col.* 1552 κρύψων παρ' "Αἰδαν.

1. 238. οὐποτε φήσω, 'I will never maintain,' not, as Monk and others take it = *semper negabo*. This would give ποτέ a sense which it cannot bear (see note on l. 198). So Prof. Jebb on Soph. *Aias* 194, δπον στηρίζει ποτέ, rightly joins ποτέ with δπον, because it cannot by itself = δεῖ ποτε. For the sentiment cp. ll. 879 &c., also *Medea* 1081 &c., where the Chorus recount the advantages of a single life. In the *Ion* 488 the contrary opinion is expressed, τὸν ἀπαιδα δ ἀποστυγῶ βίον, φ τε δοκεῖ, ψέγω. In each case Euripides is only making his characters say what is appropriate to the occasion, and not necessarily giving his own opinion.

1. 240. δστις = *quippe qui*, 'since having lost,' &c.

1. 241. ἀπλακών, instead of the more usual form ἀμπλακών with the euphonic μ (as in ἀμβροτος, πίμπλημι, &c.). Cp. ἄμπλακες l. 418. But ἀπλακεῖν, ἀπλακών, &c. are used when the first syllable is required to be short, as here.

ἀβίωτον βιοτεύστει is an instance of *oxymoron*, a verbal paradox produced by the combination of two opposite ideas. Cp. βίος ἀβίωτος, 'life that is no life,' *Hippol.* 821, γάμος ἀγαμος Soph. *Oed. Tyr.* 1214.

ll. 243-279. Alcestis is borne upon the stage by her attendants in a dying state, accompanied by Admetus and her two children. Ηει

ejaculations, uttered in the near prospect of death, are broken by pathetic appeals from her husband not to desert him.

1. 243. *Ἄλιε*, &c. For addresses of dying people to the sun see note on l. 207.

1. 244. *δίνατ*. Cp. *Phoen.* 164 ἀνεμώκεος δρόμον νεφέλας. Euripides is supposed to be alluding to the theory of his master Anaxagoras concerning the revolution or 'rotation' of the heavens (*περιχώρησις*), which he elsewhere calls *αιθέριος ρύμβος*. The term *δίνη* however appears to have been first used by Democritus to describe the whirling motion (*vortex*) of atoms in the process of creation. This theory is ridiculed by Aristophanes in the *Clouds* 878, where Zeus is said to have been superseded by one 'Dinus,' as king of the universe. But surely an appeal to the common phenomena of drifting or eddying clouds—the 'heavenly dance o' the fleet cloud-figure,' as Mr. Browning renders it—does not necessarily involve any such philosophical allusion; though the words of Admetus (l. 251) *λίσσου θεούς* seem to be meant as a remonstrance against the invocation of natural objects only.

1. 245. The agitation of Alcestis is aptly expressed in lyric verse; the calmer iambics of Admetus have a soothing effect. Cp. *Hel.* 632, *Ion* 1441. The train of thought is—'Yes, the sun sees our calamity, though the gods deal thus hardly with us.'

1. 249. *πατρώς*, as in *Troades* 164. Cp. *πατρῶν Med.* 430, *γεράς Hec.* 62, all according to regular practice. Some have unnecessarily substituted *πατρίας*, *πατρίων*, &c. in these passages. Hermann's distinction between *πάτριος*, 'paternal,' and *πατρῶς*, 'hereditary,' does not always hold good. Here, for instance, Alcestis regards Iolcos rather as her *father's* home than as an *hereditary* possession.

1. 250. *προδῆς*. Cp. l. 202 n.

1. 252. *δίκωπον σκάφος*. Cp. l. 433, Lucian *Charon* ch. I ἐγὼ δὲ τὴν δίκωπίαν ἐρέττω μόνος. *Σκάφος* is the Lat. *scapha* (Hor. *Od.* iii. 29, 6), our 'skiff.' For a description of Charon's office see Virg. *Aen.* vi. 302, &c. [The MS. addition of *ἐν λίμνᾳ* (sc. 'Αχερονίᾳ) at the end of this line is a gloss to explain the allusion in *σκάφος*. It does not suit the antistrophic line 258, unless the equally needless repetition of *ἄγει τις* before *ἄγει μέ τις* be there adopted, and even then the *ε* in *λίμνᾳ* cannot be shortened so as to correspond with *οὐχ ὄρᾶς*.]

1. 254. Perhaps Aristophanes has parodied this line in *Lysistrata* 605, where an old man is taunted with the words ὁ Χάρων σε καλεῖ σὺ δὲ κωλύεις ἀνάγεσθαι.

1. 255. *τάδε τοί με*, &c. 'these are the words with which he urges me, in his hurry to be gone.' *ταχύνει τάδε* = *τάδε λέγει ταχύνων*. Cp. Soph. *Aias* 1107 *τὰ σέμν' ἔπη κόλαξ* ἐκείνοντος, = *λέγει κολάξων*. Dante, *Inferno* iii. 110, represents Charon as striking the loiterers with his oar, 'batte

col remo qualunque s' adagia.' [Another reading is *σὺ κατείργεις τάδ'* *ἔτοιμα σπερχόμενοις τάχυνε*, i. e. 'you are delaying the preparations for those in a hurry; be quick!'] This has less authority than the other, and destroys the telling pause after *κατείργεις*.]

ll. 260, 261. *τις* with 'Αιδας (*οὐχ ὄπâs* being parenthetical), 'some phantom like Hades,' *nescio quod simulacrum Orci*. Cp. Virg. *Aen.* i. 181 'Anthea si quem,' i. e. 'any one such as Antheus.'

1. 262. *ἔφες*, 'unhand me,' said to the supposed phantom. Then finding resistance useless she exclaims *οἴαν ὄδύν*, &c.

1. 264. *ἐκ δὲ τῶν = ἐκ τούτων* sc. *φίλων*. Cp. l. 883, where *τῆς = ταύτης*, Soph. *Oed. Col.* 742 *ἐκ δὲ τῶν μάλιστ' ἔγώ*. [Others make *ἐκ τῶν = ἐκ τῶν δε*, 'next to these,' like *ἐκ δὲ τῆς Θέμιν* Aesch. *Eumen.* 2. But *μάλιστα* seems to imply that Admetus speaks of himself as chieffest among her mourning relatives.]

1. 272. *χαίροντες δρῶτον* = 'farewell and live on,' *vivite et valete* (Monk). Cp. ll. 325, 437, though in the latter passage *χαίρουσα* has the additional sense of 'rejoicing.'

1. 273. *τάδ' ἔπος*, i. e. the word 'farewell.'

1. 275. *πρός σε θεῶν*. Cp. l. 1098, *Hippol.* 607 *ἄ πρός σε γονάτων*, Soph. *Phil.* 468 *πρὸς ὑν σε πατρός*, &c. The language of emotion puts the pronoun *σέ* first, but not before the preposition, as this would imply a contrast between *σέ* and *θεῶν*, &c. which is not intended. This construction was imitated by Latin poets, as 'per ego te deos oro' Ter. *Andria* iii. 3, 'per vos et fortia facta' Virg. *Aen.* x. 369.

τλῆς (also *τόλμα* l. 277). See on *ἔτλην* l. 2.

1. 277. *ἄνα*, 'up!' with the force of a verb, = *ἀνάστα*. Cp. Soph. *Aias* 194 *ἄλλ' ἄνα ἐξ ἐδράνων*.

1. 279. *ἐν σοὶ ἐσμέν*, &c. = *ἐν σοὶ ἐστιν ἡμᾶς καὶ ζῆν καὶ μὴ ζῆν*, i. e. 'our life or death depends upon thee.'

ll. 280-368. ALCESTIS. 'Hear, O Admetus, my last wishes. I have given my life for you; grant me this one favour in return, and let no stepmother come between these children and their lawful rights. I fear me much, my daughter, you will have to mourn a mother's loss, when you most need her aid. But my time draws near; farewell, and forget me not, the best of wives and the best of mothers!' ADMETUS. 'This will I do; fear not. Children I have enough, and these shall be my solace when thou art gone. All my life long will I mourn thy loss; no sound of mirth or revelry shall again be heard in my halls. Thy image shall be laid upon my couch; this I will embrace, cold comfort though it be. Visit me, if thou canst, in my dreams! Had I the tongue of Orpheus, I would surely descend to Hades and bear thee thence. But there await my coming, since not even in death may we be disunited.'

1. 280. τάμα πράγματα is the accus. after δρῆς (not the subject of ἔχει) according to the usual Greek idiom, occasionally found also in English, as 'I know thee, who thou art,' οἶδά σε τίς εἶ, Luke iv. 34.

1. 281. λέξαι θέλω σοι, &c. 'I wish to tell you what I desire (to have done).' θέλω implies power to effect one's purpose, βούλομαι states a desire which it may or may not be in one's power to accomplish. Alcestis could state her wishes, but it would devolve upon Admetus to carry them out. Thus in l. 285 δν ἡθελον is 'whom I chose' to wed, in l. 287 οὐκ ἡθέλησα, 'I did not choose,' but cp. Hom. Il. xxiv. 226 εἰ δέ μοι αλσα τεθνάμεναι . . . βούλομαι, 'if it is my fate to die, I am ready to submit.' Hence the colloquial phrases βούλει φράσω; &c. 'would you like me to tell?' [This distinction is not always observed; the seemingly exceptional cases in Homer, where βούλομαι is said of the will of the gods, are however not really so, since with them the power to act always accompanies the will.]

11. 282-287. This sentence is complicated by the insertion of a second principal verb ἡθέλησα after θνήσκω. Hence some have proposed to simplify it by beginning a fresh clause at παρόν, or by reading κούκ or οὐδέ for οὐκ in l. 287. But the passage appears to be quite genuine as it stands; though it may be well in translating to repeat παρόν before σχεῖν, 'but, though I might have had any husband of the Thessalians whom I chose, yet I preferred not to live,' &c.

1. 282. σὲ πρεσβεύοντα = προτιμῶσα, l. 155. Πρεσβεύειν properly denotes the respect due to old age. Cp. Hippol. 5 τοὺς μὲν σέβοντας τάμα πρεσβεύω κράτη. Similarly in Latin cp. Cic. ad Atticum vii. 3 'quod honestius, id mihi est antiquius,' i.e. 'of more value.'

1. 283. καταστήσασα, probably = ποιήσασα, sc. σέ, lit. 'having caused you to see the light instead of living myself.' But καθιστάναι with insin. in this sense is rare. It is possible to take (σὲ) φῶς τόδ' εἰσορᾶν as = τὸν σὸν βίον, i.e. 'having secured your life in exchange for mine.' Or 'reckoned your life as an equivalent for mine.'

1. 288. ἐφεισάμην, sc. δώρων ἥβης.

1. 291. καλῶς μέν, &c. 'though they had reached a fit time of life for dying gloriously,' or 'with credit to themselves.' ἥκον αὐτοῖς = ἥκόντων αὐτῶν, and ἥκον is the so-called 'accus. absolute,' like παρόν l. 284, ἔξον, δόξαν, τυχόν, &c. Ἡκεῖν is lit. 'to have arrived at' a certain point, hence 'to be situated' in it, so that καλῶς Ἡκεῖν βίον is 'to be well situated in respect of age.' Cp. Hdt. i. 30 τοῦ βίου εῦ ἥκοντι, v. 62 χρημάτων εῦ ἥκοντες, Electra 751 πῶς ἀγάνως ἥκομεν; For the sentiment respecting old age cp. Il. 643, &c. (where however Admetus adds an argument based upon the comparative *worthlessness* of his father's life), also Cic. de Senect. ch. 19 'Quid est tam secundum naturam, quam senibus emori?'

1. 295. *ἔζων*, imperf., 'I should now be living.' Alcestis speaks as though she were already dead. [Some wrongly read *ἔζην*, which is a later 2 aor. form arising from *ἔζης*, *ἔζη* of the imperf., whence also come the imperat. *ἔζθει*. But the 3rd pl. is always *ἔζωντι*.]

1. 299. *εἰεν* (a form of *εἴη*, cp. *ἔπειτεν* for *ἔπειτα*), 'well then,' a formula of resignation. Alcestis passes from the ungrateful thought of the parents' conduct to what she had most at heart, the welfare of her children.

1. 300. *άξιαν μὲν οὐποτε*, 'no due equivalent.' Cp. Hom. *Il.* ix. 401 οὐ γάρ ἐμοὶ ψυχῆς ἀντάξιον οὐδ' ὅσα φασὶν 'Ιλιον ἐκτῆσθαι, &c.

1. 303. *εἴπερ*, 'since,' stating a fact. Cp. l. 200 n., also l. 326 n.

1. 304. *ἀνάσχου δεσπότας* sc. *οὗτας*, 'allow them to be (lit. 'submit to their being') rulers.' Cp. *Med.* 74 *καὶ ταῦτ' Ιάσων παιδας ἔξανέξεται πάσχοντας*.

1. 305. *ἐπιγάμημης*, &c. 'marry over the heads of these children' (as we say). Cp. l. 373. *'Επιγάμεν* is to take a second wife, like the Lat. *inducere*, as in Pliny *Epist.* 33 'novercam filiae induxerat.' This is one of the many passages in the classics dealing with the subject of stepmothers, whose cruelty has at all times been proverbial. Cp. *Ion* 1025 φθονεῦν γάρ φασι μητριὰν τέκνοις. Hesiod, *Works and Days* 823, speaks of lucky and unlucky days as *μήτερες* and *μητριαί* respectively, and Aeschylus, *Prom.* V. 727 calls the dangerous rocky coast of Salmydessus a *μητριὰ νεῦστην*. In an epigram of Callimachus we are told how a boy went to place a garland on his stepmother's tomb, which fell upon him and crushed him, out of pure spite as the verses suggest! A law of Charondas of Thurium enacted that none should be members of the senate who had brought a stepmother into their families. In Latin we have such passages as Hor. *Epid.* v. 9, 1 'Quid ut noverca me in-tueris?' and the expressions 'novercales stimuli,' 'novercalia odia' in Tacitus; also the Virgilian epithets 'injusta,' 'saeva,' 'mala' applied to a stepmother. On the other side it is but fair to quote the words which Propertius, v. 11. 85, &c., puts into the mouth of the dying Cornelia—

'Seu tamen adversum mutarit janua lectum,
Sederit et nostro cauta noverca toro,
Conjugium, pueri, laudate et ferte paternum;
Capta dabit vestris moribus illa manus,
Nec matrem laudate nimis; collata priori
Vertet in offensas libera verba suas.'

1. 311. *πύργον μέγαν*, 'a strong tower of defence,' a common and obvious metaphor often used in Scripture. Cp. Soph. *Oed. Tyr.* 1200 θανάτων δ' ἐμάχώρα πύργος ἀνέστα. So *arx* in Latin, as in Livy vii. 29 'arcem finitimorum Campanos adorti.'

[The line δν καὶ προσεῖπε καὶ προσερρήθη πάλιν, inserted in old editions after l. 311 is an obvious repetition of l. 195. It has been defended as showing *how* the father might protect his son; but such explanation is superfluous, nor would the line, if retained, be adequate for that purpose. Moreover the verb should rather be in the subjunctive than in the indicative—‘whom he *may* address,’ &c.]

1. 314. πτία after πῶς is another instance of double interrogation (see l. 213 n.). ‘How wilt thou prosper in thy maidenhood, *and* what sort of a consort to thy father wilt thou find?’ πατρί goes closely with σύ, ‘father’s-consort’ = ‘stepmother.’ [Reiske’s proposed alteration to τοίας . . ., ή σοι is therefore unnecessary.]

συζύγου. In l. 921 the other form σύζυξ occurs. So ἄξυξ and ἄξυγος, γόργωψ and γόργωπος, ἄδμης and ἄδμητος, &c. were used indiscriminately.

1. 315. μή = ‘I fear lest,’ &c. In these phrases there is no real ellipse of δέδουκα; rather it may be said that ‘the Greek language formed through this μή with the subjunctive, and a certain emphasis of utterance, sentences expressive of care or admonition, just as there are sentences expressive of a wish, request, or interrogation’ (Buttmann).

1. 316. διαφθείρῃ, i.e. ‘spoil your chances of making a good match,’ in order to make way for one of her own daughters.

1. 317. The stress is on μήτηρ, ‘you will have no *mother* to arrange your marriage.’ Νυμφεύειν is here transitive as in *Iph. in Aul.* 885 ‘Αχιλλεῖ παῖδα νυμφεύσονσα σήν. Cp. δρφανεῦσαι l. 165. Like other verbs in -ένω (as δουλεύω, &c.) it is usually intransitive; cp. Soph. *Antig.* 816 ‘Αχέροντι νυμφεύσω.

1. 321. ούδ’ ἔσ τρίτην, &c. Alcestis means to say, ‘I shall die, not to-morrow, nor the day after, but on this very day.’ So far is plain, but there is a difficulty about μηνός. Some refer it to the known custom of demanding payment of debts on the first day of the month, and suppose that indulgent creditors may have allowed three ‘days of grace;’ but there is no further evidence of this. Others refer to a supposed law obliging condemned criminals to drink the hemlock within three days after their sentence. Whether such a law ever existed it is needless to enquire, since μηνός would still remain unexplained. No satisfactory solution has as yet been proposed, and the word μηνός may not be genuine.

1. 322. λέξομαι, in a passive sense, ‘I shall be reckoned.’ Cp. στερήσεσθέ *Hippol.* 1460, ὑπὸ τῶν ιππέων οὐ βλάψονται *Thuc.* vi. 64. In some instances a reflexive force is possible, as in *Plato Crito* ch. 54 παιδένσονται ‘they will *get* an education,’ but not always. Originally the distinction between the forms in -σομαι and -θήσομαι seems to have been less strongly marked; hence the shorter form was often used for convenience.

1. 323. χαίροντες εὐφραίνωσθε. See on 1. 272.

1. 325. μητρός, sc. ἀρίστης from the preceding line.

1. 326. πρὸ τούτου, &c. 'I am not afraid to vouch for his doing it.'

Cp. Hom. Il. v. 830 μηδ' ἄχεο θοῦρον Ἀρηα, Orest. 1116 οὐκ ἄξομαι. [‘Ἄξομαι is probably another form of ἄγαμαι (cp. ἔργον and ῥέζω), the radical meaning being that of astonishment and awe.]

1. 327. The readings vary between εἴπερ ἀμαρτάνει and ἦνπερ ἀμαρτάνη. The first means 'since he is not (as a fact) wanting in sense,' (cp. 1. 303 n.); the second 'if he be not (at some future time) wanting, &c.'

1. 331. προσφθέγγεται, 'shall have anything to say to me as a husband' (Paley). τόνδ' ἄνδρα should probably be taken together in the usual sense = ἐμέ. Cp. Il. 690, 1084. In the Hippolytus 860 Theseus says of his deceased wife Phaedra, λέκτρα γὰρ τὰ Θησέως οὐκ ἔστι δῶμά θ' ἦτις εἴσεισιν γυνή.

1. 333. ἄλλως, 'besides,' i. e. be she beautiful as well as noble. Cp.

1. 533. So ἄλλος in such sentences as ἀνθρωποι καὶ τὰ ἄλλα πρόβατα, 'men and cattle besides,' οὐκ ἦν χόρτος οὔτε ἄλλο δένδρον Xen. Anab. i. 5.

ἐκπρεπεστάτη, 'of such surpassing beauty,' instead of simply saying οὔτως ἐκπρεπής in continuation of the preceding line. [Perhaps the right reading is εὐπρεπεστάτη.]

1. 334. ἄλις δὲ παιδῶν, &c. 'I have children enough already; in these I pray that I may be blest,' (pointing to them as they stood by).

1. 336. ἐτήσιον, the period fixed by Admetus for the public mourning (1. 431). The usual time at Athens seems to have been thirty days.

• Ovid, Fasti iii. 134, mentions a year as the time at Rome for a wife's mourning after the death of her husband. πένθος τὸ σὸν = 'mourning for thee' answering to the 'objective' genitive (1. 426). Cp. Aesch. Persae 699 τὴν ἐμὴν αἰδῶ μεθεῖς = 'reverence toward me,' Hom. Od. xi. 202 σὸς τε πόθος σά τε μῆδεα.

1. 339. λόγῳ . . . ἔργῳ, a common rhetorical antithesis, much affected by Thucydides. Cp. Phoen. 526 οὐκ εὖ λέγειν χρὴ μὴ πὶ τοῖς ἔργοις καλοῖς. Admetus urges this complaint with great force against his father, 1. 614, &c. Plato, Symposium ch. 7, says that Alcestis 'so far surpassed the parents of Admetus in affection for him, as to make them appear strangers in comparison, and relatives only in name.'

1. 341. ἄρα = nonne. Cp. 1. 229 n.

1. 343. κώμους, 'carousals,' properly 'bands of revellers,' as in Aesch. Agam. 1188, where Cassandra speaks of the Furies in Agamemnon's house as a κῶμος δύσπεμπτος ἔξω.

1. 344. κατεῖχε, 'used to fill,' of sound, as in Soph. Philoct. 10 κατεῖχ δεῖ πᾶν στρατόπεδον δυσφημίαις.

1. 346. Λίβυν αὐλόν, called Λίβυς λατός in Helena 170, Troades 543.

Flutes were made from the wood of the lotus, an African tree. **λακεῖν** here = *ἀσαι*, 'to sing,' as in *Hippol.* 55 *κῶμος λέλακεν*. It is a primitive word of sound, used of the ringing of metal in Hom. *Il.* xiv. 25 *λάκε χαλκός*, and of speech (but in a mock heroic strain) in Aristoph. *Ach.* 410 *τί λέλακας*; = 'what did you say?'

1. 348. **δέμας τὸ σόν**, &c. This peculiar method of consolation may seem strange to us, and has been severely criticised. But, as Professor Paley observes, 'the Greeks had a deeper feeling for sculptured forms than we can pretend to realise;' and Euripides here, as elsewhere, transfers the ideas and manners of his own time to that in which his scene is laid. Aeschylus, *Agam.* 406, represents Menelaus as so overwhelmed with grief at the loss of his Helen, that not even the grace of *εὔμορφοι κολοσσοί* could console him; and in Propertius v. 11. 83 the shade of Cornelia addresses Paullus thus —

'Atque ubi secreto nostra ad simulacra loqueris,
Ut responsurae singula verba jace.'

[Joddrell quotes an epitaph at Naples by one Bernardino Rota on his wife — 'Infelix ille, qui mortua Portia cum ea sepeliri debuit. En! hic *figi* pertulit, ut quando aliter nequit, *marmorea conjugi* frui liceat. —]

1. 352. Cp. *Helena* 35 *καὶ δοκεῖ μὲν ἔχειν, κενὴν δόκησιν, οὐκ ἔχων.* For *τέρψιν*, the accus. in apposition to the sentence, see 1. 7 n.

1. 353. **οἶμαι**, 'to be sure,' 'no doubt,' Lat. *sane*. Cp. 1. 565. It is often ironical (*credo* and *ut puto*) as in *Med.* 311 *οὐ δ', οἶμαι, σωφρονῶν ἔδρας τάδε*, 'of course you did all this discreetly.'

1. 354. **ἀπαντλοῖν**, 'lighten,' properly said of pumping water out of a ship's hold. Cp. Aesch. *Prom.* 84 *τῶνδ' ἀπαντλῆσαι πόνων*. Similarly in *Hippol.* 767 a man is said to be *ὑπέραντλος συμφορᾶ*, lit. 'water-logged.'

1. 355. **φίλους . . . παρῆ**, possibly a change from plural to singular, as in *Androm.* 421 *οἰκτρὰ γὰρ τὰ δυστυχῆ βροτοῖς ἀπαστι, καν θυραῖος ἀν κυρῆ*, but more likely *παρῆ* is impersonal, 'it may be allowed' to see them. [Others read *φίλος*, i. e. 'a friend is a pleasant thing to see;' cp. *Κύπρις οὐ φορητόν Hippol.* 445, 'triste lupus stabulis' Virg. *Ecl.* iii. 80, &c.]

1. 357. Cp. *Iph. in Aul.* 1211 &c., where the maiden, pleading for her life, exclaims, *εἰ μὲν τὸν Ὀρφέως εἶχον, ὁ πατέρ, λόγον . . . ἐνταῦθ' ἀν ἥλθον.* Also Moschus, iii. 122, on the death of Bion, *εἰ δυνάμαν δέ, ὁς Ὀρφεὺς καταβὰς . . . κῆγαν τάχ' ἀει δόμον ἥλθον Πλούτεος.*

1. 358. **ῶστ' ἦ**, corrected from *ῶς τὴν*. **Κόρη** was used without the article as a title of Persephone (like *βασιλεύς* for the king of Persia). For **κείνης** referring to the nearest noun cp. 1. 8 n.

1. 359. **κηλήσαντα.** Cp. Hor. *Od.* iii. 11. 15 'Cessit immanis tibi blandienti janitor aulae.'

1. 361. οὐπὶ κώπῃ. Cp. l. 428 ὅς τ' ἐπὶ κώπᾳ . . . οἵει.

1. 362. ἔσχον = κατέσχον, 'should hold me back.' The pres. is commonly *ἔσχω* in this sense. For the plural verb after ἦ . . . ἦ cp. *Hec.* 87 'Ελένου ψυχὴν ἦ Κασάνδρας, ὡς μοι κρίνωσιν ὀνείρους. Here the idea is suggested of Charon and Cerberus combining their strength.

σὸν βίον = *te vivam*, as in *Bacch.* 1339 σὸν καθιδρύσει βίον.

1. 363. ἐκεῖσε, 'yonder,' a vague euphemism for the other world. For the adverb of motion, 'expect me *when I come* thither,' see l. 237 n.

1. 364. This points to a definite belief in the possibility of reunion after death, depending (as the *γάρ* in the next line implies) in some measure upon the bodies being buried in one tomb. In the *Orestes* 1053 Electra prays that one coffin may receive her brother's corpse and her own, and in Homer *Od.* xxiv. 76 the bones of Patroclus are laid with those of Achilles. An epitaph by Boethius Torquatus, in the 8th century A.D., concludes thus—

‘Ut thalami cumulique comes, nec morte revellar,
Et socios vitae nectat uterque cinis.’

1. 365. κέδροις. Cp. l. 160. Pliny, *Nat. Hist.* xxiv. 5 says, 'Cedrus defuncta corpora incorrupta aevis servat.' The Egyptians used cedar oil in embalming (Hdt. ii. 87). Sandys, *Travels*, book ii., speaks of the 'juice of cedars, which, by the extreme bitterness and siccative faculty, hath preserved [the bodies] uncorrupted.'

1. 366. σοί, after ταῦσιν αὐταῖς, 'the same coffin with thee.' Cp. *Elect.* 320 ἐς ταύτα βαίνων ἄρματ' ἐκφοιτᾷ πατρί. The expression πλευρὰ ἐκτεῖναι would be inaccurate if the corpse of Alcestis was to be burnt, as is implied in πρὸς τάφον τε καὶ πυράν l. 608. The bodies of the dead were sometimes buried and sometimes burnt; in the latter case the ashes were collected and entombed. The verbs θάπτειν and *sepelire* denoted either process.

1. 368. This line also (cp. ll. 182, 253) is parodied in the *Acharnians* 895, where Dicaeopolis addresses a fine eel μηδὲ γὰρ θανών ποτε σοῦ χωρὶς εἴην ἐντετευτλανωμένης—'dressed with beet-root'! Aristophanes, we should think, might well have spared such a passage as this.

ll. 369-434. CHORUS. 'I too, as a friend, will share thy sorrow.' ALC. 'Hear now, my children, your father's promise! (to ADMETUS) Receive these children from my hands.' ADM. 'I do receive them, and what I have said I will perform—Take me with thee, I pray, to the world below!' ALC. 'It cannot be; my deah suffices—But my eye grows dim. Farewell, my children! farewell!' ADM. 'Ah me! I am undone.' CHO. 'The wife of Admetus is no more.' EUMELUS. 'My mother is gone; she has left me desolate. Hear, mother, thine own child who calls thee!' ADM. 'She hears not, nor sees thee; a hard fate is ours!' EUM. 'Sad indeed is my lot;

'and thine too, my sister! In vain, father, didst thou wed, since she has gone before thee.' CHO. 'Admetus, thou must bear thy fate, which comes not on thee alone.' ADM. 'I know it too well. But I go to make ready for the burial. Stay ye here, and raise the dirge. Let there be a whole year's mourning throughout my realm, since she is worthy of all honour from me, who has given her life for mine.'

1. 369. καὶ μήν, 'be sure that.' Cp. l. 64 n.

πένθος τῆσδε. See note on l. 336.

1. 372. μὴ γαμεῖν, 'that he will not wed.' Γαμεῖν is the fut. from the primitive stem γαμ- of the verb. Cp. l. 1089. Homer uses the intermediate uncontracted form, as in *Il.* ix. 391 οὐδέ μιν ὡς γαμέω. Afterwards γαμήσω was formed from γαμέω, the pres. in use.

1. 373. ἐφ' ὑμῖν. See on ἐπιγήμης l. 305.

1. 375. ἐπὶ τοῖσδε, 'on these conditions.' Cp. *Phoen.* 1240 ἐπὶ τοῖσδε δ' ἐσπείσαντο. So ἐπὶ τούτοις, ἐφ' ὅτε, &c. The anapaest in the first foot of an iambic line is freely employed by Euripides, but never by Aeschylus or Sophocles, except when the foot consists of a single word.

1. 377. So the dying Cornelia entreats Paullus for her children, 'Fungere maternis vicibus, pater' (Propert. v. 11. 75). Cp. the old ballad of the *Babes in the Wood* (Norfolk Tragedy):—

'You must be father and mother both,
And uncle all in one.'

1. 378. Each γε in this line has its own force. 'Sore need they will have, when they have lost you.' Cp. *Phoen.* 554 τά γ' ἀρκοῦνθ' ικανὰ τοῖς γε σώφροσιν.

1. 381. χρόνος μαλάξει, repeated at l. 1085. Thus Dido, in her transport of grief, exclaims, 'Tempus inane peto, requiem spatiunque furori' (Virg. *Aen.* iv. 433).

οὐδέν, i.e. non-existent, and therefore incapable of grieving you.

1. 382. This is a practical comment upon Admetus' words ἀρτι μανθάνω l. 940. In the bitterness of parting he asks for what, if granted, would have made his wife's self-sacrifice futile. There is a quiet dignity in her reply, which is almost as much as to say, 'One life is enough, and that life might have been your own, but now, by your act, it is mine.'

1. 383. οἱ προθνήσκοντες. When a woman speaks of herself in the plural, she uses the masculine gender. Cp. Soph. *Elect.* 399 πεσόμεθ', εἰ χρή, πατρὶ τιμωρούμενοι. [She may however use a plural *verb* only, and proceed with a participle in the fem. sing., as in *Iph. in Tauris* 349 ἡγριώμεθα, δοκούσ' Ὁρέστην μηκεθ' ἥλιον βλέπειν.]

1. 384. ὡς δαῖμον, &c. In accusing destiny Admetus ignores the fact that it was all his own doing. Cp. l. 382 n.

1. 385. *σκότεινον* is 'proleptic,' i. e. expresses the effect of *θαψίνεται*, 'My eye is weighed down in darkness.' Cp. l. 35 n.

1. 387. *ὡς οὐκέτ' οὐσαν οὐδέν*, 'as a thing of nought now.' Cp. l. 381 n.

1. 389. Here Alcestis in her turn is forced by the agony of the moment to say what was not strictly true, since her act had been voluntary. Cp. l. 17. But how true to nature is the whole scene!

1. 391. *προλείπειν*, 'abandon me,' like *προδοῦναι* in ll. 202, 250. So *προλιπούσα* l. 396. [Some render the *πρό*, 'prematurely,' but *προλείπειν* means rather 'to go forth and leave.']

With the word *χαῖρε* Alcestis breathes her last, so that 'we have death literally acted on the stage' (Paley). This is also the case in the *Hippolytus* 1457, where however the hero veils his face, that the moment of death may not be apparent. [Horace, *Ars Poet.* 185, lays down the rule, 'ne pueros coram Medea trucidet'; but there is a wide difference between such harrowing exhibitions and a quiet death-scene like this.]

1. 394. The part of Eumelus was recited by one of the Chorus from behind the scenes, while the child acted it on the stage. Hence such a part was called *παρασκήνιον* or *παραχορήγμα*. Thus in the *Andromache* l. 504 the child Molossus laments in concert with his mother. Usually children had no speaking part assigned them, e.g. in *Iph. in Aul.* 1241 Iphigenia begs her infant brother to intercede for her life, exclaiming *ἴδον, σιωπῶν λίσσεται σ' ὅδ'*, ἀ πάτερ. In Soph. *Aias* 550 Ajax addresses his son Eurusaces at some length, but the boy does not reply. The children of Medea (*Med.* 1271) are heard crying out behind the scenes, but do not appear. Müller, *Literature of Greece*, p. 360, observes that 'Euripides brings children on the stage more frequently than his predecessors, perhaps for the same reason that made people produce their children to the judges, in order to touch their hearts by the sight of their innocence and helplessness.'

μαῖα, here 'mother,' usually 'nurse' = *τρόφος*, as in *Hippol.* 243, Hom. *Od.* ii. 372, xix. 500, where Telemachus and Odysseus respectively address Euryklea by this venerable title. [The root in *μαῖ-α* = 'great,' being softened from that of *μέγ-ας*, *mag-nus*, &c., as in *mai-or* and in our own *migh-t*, H. G. *mach-t*. Hence *Maia*, the 'great mother' was identified with *Δημήτηρ*, or Mother Earth; cp. Aesch. *Choeph.* 45 ἀ γαῖα μαῖα.]

1. 396. *προλιπούσα*. Cp. l. 391 n.

ἀμὸν *βίον* is something like *σὸν βίον* l. 362 n., only here *βίον* is more strongly emphasised,—'having abandoned the sustenance of my life,' i. e. 'having abandoned me when I most needed her support.' Cp. the words of Alcestis, l. 379, *ὅτε ζῆν χρῆν μ', ἀπέρχομαι κάτω.*

*Αμός, or ἀμός is Doric for ἡμέτερος, but used for ἔμος, as ἡμεῖς for ἔγώ, by the tragedians. Cp. ὑμός for ὑμέτερος.

1. 397. τλάμων, 'cruel,' lit. 'one who can bear' to do cruel things. See note on ἔτλην 1. 1.

1. 403. νεοσσός, 'chick,' used of a young child, as in *Androm.* 442, *Heracl.* 240, *Troad.* 746, and elsewhere. So *pullus* in Latin; cp. Hor. *Sat.* i. 3. 45 'appellat *pullum*, . . . male parvus si cui filius est.'

1. 407. μονόστολος, 'desolate,' properly used of a ship without convoy.

ματρός depends on λείπομαι; cp. *Ion* 680 λελειμμένη τέκνων
δι παθῶν ἔγώ. Cp. Soph. *Trach.* 104 δι πολλὰ μοχθήσας ἔγώ
σχέτλια ἔργα, 'a cruel fate.' Cp. l. 469 n.

1. 412. ἀνόνατ' ἐνύμφευσας, 'a bootless marriage was thine.' So Admetus had said, l. 335, σοῦ γάρ οὐκ ἀνήμεθα. 'Ανόνατα is adverbial; cp. *Hippol.* 1145 ἔτεκες ἀνόνητα. Νυμφεύειν = both *uxorem ducere* and *nubere*, but the latter is commonly *nυμφεύεσθαι*. It also means 'to give in marriage,' as *μήτηρ σε νυμφεύσει* l. 317.

1. 413. γήρως τέλος, 'the full time,' or 'completion of age.' Τέλος signifies perfection, not termination. So ηβῆς τέλος *Med.* 920, 'the full flower of youth.'

1. 417. Cp. *Hippol.* 834—

οὐ σοὶ τάδ', ἀναξ, ηλθε δὴ μόνῳ κακά,
πολλῶν μετ' ἀλλων δ' ἀλεσσας κεδνὸν λέχος.

The same strain of consolation:—'the commonplace and vacant chaff well-meant for grain' (Tennyson, *In Mem.* vi.)—is repeated ll. 892, 932.

So the queen to Hamlet, i. 2. 7—

'Tis common; all that lives must die.'

Cp. Cic. *Tusc. Disp.* iii. 33 'Ne illa quidem firmissima consolatio est, quinquam usitata est, non tibi *hoc soli*. Prodest haec quidem, sed nec semper nec omnibus.'

1. 421. προσέπτατο, 'lighted on me,' as a bird swoops down upon its prey. Cp. Soph. *Aias* 282 τίς γάρ ποτ' ἀρχὴ τοῦ κακοῦ προσέπτατο;

1. 422. ἀλλά goes with πάρεστε, the clause ἐκφορὰν γάρ . . . νεκροῦ being parenthetical, so that γάρ practically = ἐπει. Often the verb with ἀλλά has to be supplied from the context, e.g. in Soph. *Antig.* 155 the Chorus breaks off exclaiming ἀλλ' ὅδε γάρ δὴ βασιλεὺς . . . χωρεῖ, 'but (we must pause) for here comes the king.' Thus ἀλλὰ γάρ (like *sed enim* or *at enim*) became a mere colloquial phrase = 'but however,' marking a sudden transition of thought, or introducing an imaginary objection.

ἐκφορᾶς, 'burial.' Cp. Aesch. *Sept. c. Thebas* 1024 ἀτιμον ἐκφορᾶς. So ἐκφέρειν and ἐκκομίζειν = θάπτειν, because of the sanitary law, which

forbade interment within the walls of a town. *Efferre* has the same meaning, as in Hor. *Sat.* iv. 5. 84 'anus est elata,' Juv. *Sat.* i. 72 'nigros efferre maritos,' and even metaphorically, as 'elata respublica' Livy xxviii. 28.

1. 423. ἀντηχήσατε. The ἀντί refers to the *antistrophe* of the following chorus, l. 445.

1. 424. παιάνα here = 'a dirge,' and is therefore properly addressed to Hades. Cp. Aesch. *Sept. c. Theb.* 869 "Αἰδα τ' ἔχθρὸν παιάν' ἐπιμέλπειν. Otherwise the mention of a *paean* so addressed would be remarkable, as we are distinctly told that Hades (or Thanatos) was not honoured with the *paean*, μόνος θεῶν γὰρ θάνατος οὐ παιωνίζεται (Aesch. *Niobe* Fragment). Cp. *Iph. in Tauris* 185 μοῦσαν τὰν ἐν μολπαῖς "Αἰδας ὑμεῖς δίχα παιάνων. Usually the *paean*, or hymn of victory, was distinguished from the 'Linus-song' or 'dirge,' which it was said to have superseded, as was symbolised in the myth of Linus overcome and slain by Apollo.

κάτωθεν = κάτω, an adverb of motion for one of rest. Cp. ll. 237. 363 n., also Soph. *Trach.* 601 ἔως σὺ ταῦς ἐσωθεν ἡγορῶ γέναις.

ἀσπόνδω, 'inexorable,' whom no libations can appease.

1. 426. For πένθους, some read πένθος. Either construction is possible after κοινοῦσθαι, the gen. meaning 'to make oneself a partaker of' a thing, the accus. 'to have it in common' with another.

γυναικός, 'for my wife.' Cp. l. 336 n.

1. 427. κουρᾶ ἔντρητε, the usual sign of mourning. Cp. l. 215.

[Κουρᾶ (κείρειν) and ἔντρον are variations of the same word, thus: the stem κερ- (κυρ-, κουρ-) came by loss of an original σ from σκερ- (σκυρ-, &c.), and this transposed becomes κυρ-, &c., i.e. ἔντρ-.]

μελαγχίμοις πέπλοις. Another reading is μελαμπέπλῳ στολῇ. Nearly the same line as in the text occurs in *Phoenissae* 372.

1. 428. μονάμπτυκας, 'single horses,' also called κέλητες and μόνιπποι. Ζεύγνυσθαι means 'to saddle' one horse, as well as 'to yoke' a pair. Cp. Aristoph. *Pax* 127 κάνθαρον ζεύγαντ' ἐλαίνειν. The ἄμπυξ, 'frontlet,' is a poetic ornamental addition to the bare adj. μόνος. So μονόφρουρον ἔρκος, 'sole defence,' Aesch. *Agam.* 257; δικρατεῖς λόγχας, 'double lances,' Soph. *Ant.* 146; ὀπισθόπους κῶμος, 'attendant train,' *Hippol.* 54. [Aristophanes, *Acharn.* 671, parodies the Pindaric epithet λιπαράμπυξ, applying it to a kind of sauce, Θασίαν λιπαράμπυκα.]

1. 429. σιδήρω, &c. So the Persians mourned for Masistius, σφέας τε αὐτὸν κείροντες καὶ τὸν ἵππον (Hdt. ix. 24). According to Plutarch the Thebans clipped their horses' manes at the funeral of Pelopidas, and Alexander did the same at that of Hephaestion. Orders were also given that music should cease throughout the camp.

1. 430. ἐκπληρουμένας, (pres. part.) lit. 'while twelve moons are ful-

filling their course,' i. e. for a whole twelvemonth. For the usual period of mourning see l. 336 n.

l. 434. *τιμᾶν*. Two inferior MSS. read *τιμῆσ*. Compare l. 229 *ἀξία σφαγᾶς* with l. 1060 *ἀξία μοι σέβειν*, but the personal construction with *ἀξίος* or *ἀξία* usually takes the passive infin. as *ἀξία ἔστι τιμᾶσθαι = digna est quae honoretur*.

The corpse of Alcestis is now carried into the house, Admetus following with the children.

Ll. 435-475. CHORUS. 'Daughter of Pelias, all joyous be thy dwelling in Hades! the noblest that ever crossed the stream of the underworld. Oft in Athens and Lacedaemon shall the minstrels celebrate thy fame with lyre and song. O that I could bring thee back to life! for thou alone, in the flower of thy youth, wast found to redeem thy spouse from the grave. Light fall the mould of thy tomb, and woe to him, if he take another wife in thy stead! Rare indeed is his lot, who finds a consort like thee.'

l. 436. *χαίρουσα* combines the meanings of 'farewell,' and 'may'st thou have joy in thy dwelling.'

μοι is the so-called *dat. ethicus* = 'I pray thou mayest,' &c.

This line is almost a quotation from Homer *Il.* xxiii. 179 *χαῖρέ μοι, ὁ Πάτροκλε, καὶ εἰν 'Αιδαο δόμοισιν.* Cp. l. 233 n.

l. 437. Cp. l. 852, *Herc. Fur.* 607 *ἐξ ἀνηλίων μυχῶν 'Αιδον*, Virg. *Aen.* vi. 534 'tristes sine sole domos.' Dante, *Inferno* iii. 23, speaks of the lower world as 'l' aere senza stelle.'

οἰκετεύοις = *οἰκοῖς*, from *οἰκέτης*, properly 'an inmate of the house,' but generally 'a servant.' The verb *οἰκετεύειν* seems not to occur elsewhere.

l. 438. *ἴστω πορεύσας*. Cp. l. 150 n. For Charon's office see l. 361 n.

l. 443. For the two accusatives, one of the direct object, the other of the space travelled over, cp. Soph. *Trach.* 560 *ὅς τὸν βαθύρρον ποταμὸν ... βροτοὺς μισθοῦ 'πόρευε.* So *trajicere*, as in Caesar *B. G.* i. 55 'equitum magnam partem flumen transjecit.'

πορεύσας would strictly apply to Charon alone, as the ferryman of the dead, but he acts under the command of Hades.

l. 445. *πολλά*, adverbial = *πολλάκις*. Cp. *ἀνόνατα* l. 412 n.

l. 446. *μουσοπόλοι*, 'minstrels,' lit. 'versed in song.' For *πολεῖν* and its cognates see l. 29 n.

A song on the subject of Admetus and Alcestis, sung as a 'scolion' at banquets, is alluded to by Aristophanes, *Vespae* 1238, and is also mentioned by Athenaeus. It began, 'Αδμήτου λόγον μαθῶν τοὺς ἀγαθοὺς φίλει.

l. 447. *χέλυν*, the tortoiseshell, of which Hermes is said to have made the first lyre. Cp. Hor. *Od.* iii. 11. 5 'testudo resonare septem callida nervis.'

ἐπτάτονον = ἐπτάχορδον, since the strings of the lyre differed by the interval of a tone or a semitone only. [The original lyre had only four strings (some appear to have had no more than three); but in 650 B.C. Terpander is said to have added three more for the service of the gods.]

ἀλυροί ὕμνοι represent epic as distinguished from lyric poetry, being recited without accompaniment; though the lyre seems to have been used for preludes and interludes in the *Epos*.

1. 449. The *Carneia* was the great Spartan festival of Apollo, celebrated at the neighbouring town of Amyclae. It lasted nine days, from the 7th of the Carneian month (nearly corresponding with our August). In connexion with the praises of Apollo the story of Admetus would hold a prominent place. Callimachus in his *Hymn to Apollo* traces the progress of this festival from Sparta to the isle of Thera, and thence to the Greek colony of Cyrene on the coast of Africa. It was the Carneia that hindered the Lacedaemonians both at Marathon and Thermopylae (Hdt. vi. 106, vii. 206).

κυκλάς, a probable emendation for κύκλος, 'the circling season comes round.' [With the reading κύκλος, ὥπας is probably the acc. pl. after περινίσσεται, 'goes round the seasons,' though some take it as a gen. after μηνός.]

1. 452. λιπαρᾶς, a favourite epithet of Athens, whose inhabitants prided themselves on the sunny splendour of their city and their joyous happy life—ἀεὶ διὰ λαμπροτάτου βαίνοντες ἀβρῶς αἰθέρος (*Med.* 830). [Aristophanes, *Equites* 1329, has ὡς ταὶ λιπαραὶ καὶ ιστέφανοι καὶ ἀριζήλωτοι Ἀθῆναι, but in the *Acharnians* 1. 640 he rallies his fellow-citizens on their fondness for the epithet λιπαρός, which he says would apply equally well to anchovies or sardines!]

1. 457. τεράμνων. Cp. *Hippol.* 536 Πυθίοις τεράμνοις. The word (also written τέρεμνον) is said to denote a solid edifice, from στέρεος with the loss of the initial σ. Cp. στέγος and *tegere*, *scutum* and κύτος, στορ-έννυμι and *torus*. But this etymology lacks proof.

1. 459. ποταμίᾳ νερτέρᾳ τε κώπᾳ = κώπῃ ποταμοῦ νερτέρου, 'the oar that dips in the stream of the under-world,' so that νερτέρᾳ agrees in sense with the gen. implied in ποταμίᾳ. Cp. Soph. *Elect.* 857 ἐλπίδων κοινοτόκων εὐπατρίδων τ' ἀρωγαί = ἐλπίδων κοινοῦ τόκου εὐπατρίδον, 'hopes from a noble brother.'

1. 460. φίλα γυναικῶν (like Homer's δῖα γυναικῶν, πότνα θεάων, &c.), 'dear among women.' Cp. Virg. *Aen.* iv. 576 'sancte deorum.' This construction has been imitated in English, e.g. 'precious of all trees,' Milton *P. L.* ix. 795.

1. 461. αὐτᾶς = σεαυτᾶς. So with the first person, as in Soph. *Oed.* *Tyr.* 138 αὐτὸς αὐτοῦ (= ἐμαυτοῦ) τοῦτ' ἀποσκεδῶ μύσος, and in the

plural, as in Plato, *Phaedo* xxv. δεῖ ἡμᾶς ἀνερέσθαι ἑαυτούς. The pronoun is simply reflexive, the person being indicated by the verb or some other word in the sentence; but it generally represents the third person.

ἀμειψαι, &c., i.e. 'rescue your husband from death by taking his place.' In l. 46 δάμαρτ' ἀμειψας meant 'putting his wife into his own place.' Ἀμειβεῖν means both 'to give' and 'to take in exchange,' but the middle is oftener used in the latter sense. See note on ἀμειψασθαι πύλας l. 752.

l. 463. κούφα σοι, &c. Cp. Tibullus ii. 4. 28 'terraque securae sit super ossa levis.' So in one of Byron's *Occasional Pieces*, the wish is expressed, 'Light be the turf of thy tomb,' and in another—

'O snatched away in beauty's bloom
On thee shall press no ponderous tomb.'

In the *Helena* 852 Menelaus says that 'the gods make light the mould over the brave man's tomb.' This feeling, natural at all times, had a stronger significance when the departed spirit was believed to share the fortunes of the body. Lucian ridicules this belief, when he represents the shade of Mausolus as burdened by the weight of his marble monument.

l. 468. Here a line has been lost, containing the principal verb, and answering to l. 458 in the *strophe*. It may have repeated the statement that Alcestis died for her husband, or that Admetus was doomed to die.

l. 469. σχετλίω, 'hard-hearted.' Cp. l. 407. In l. 741 it means 'stout-hearted,' in l. 824 'miserable.' All these meanings spring from the original sense of 'bearing' and 'enduring,' implied in σχεῖν (έχω).

l. 473. τοιαύτης εἴη μοι, &c. A general sentiment, not suited to the persons of the Chorus, who are old men. Prof. Paley would render it, 'give me such a partner.'

συνδυάδος, adj. with ἀλόχου, 'such a dear wedded wife as this.'

[τό, corrected from the MS. reading τοῦτο to match δέ τι in the strophic line 463. See note on ἐκ δὲ τῶν l. 264, and cp. ll. 767, 937.]

l. 474. ἀλυπος, transitive, 'causing no sorrow,' as in *Bacchae* 432 οἴνοι τέρψιν ἀλυπον. The passive sense 'unpained' is more common.

From l. 476 to l. 568 is the second 'episode' of the play. See note on l. 135. Enter HERACLES with his club and robe of lion-skin. He accosts the Chorus. The sudden change of scene at this moment is very effective.

ll. 476-508. HERACLES. 'Is my lord Admetus within?' CHORUS. 'He is; but what quest brings thee hither?' HER. 'Eurystheus hath sent me to Thrace to fetch the horses of Diomedes.' CHO. 'Twill be a struggle of life

or death for thee; these steeds rend the flesh of men.' HER. 'I shun no toil, nor is this conflict my first. But their master—whose son is he?' CHO. 'The son of Ares.' HER. 'How persistent is my fate, always to fight with the children of Ares! But Alcmena's son never trembles at a foe.' CHO. 'Here is Admetus himself, the lord of this land.'

1. 476. κωμῆται, 'villagers,' = γείτονες, i.e. dwellers in the district round Pherae. From very early times Thessaly comprised a number of separate communities (*πόλεις*), of which Pherae, Pharsalus, and Larissa were among the most important, each having its cluster of dependent villages.

1. 477. For the force of ἄρα in questions cp. II. 229, 341 n.

κιγχάνω, prob. the subj. mood, 'may I (expect to) find'; but it may be the indicative, just as we say 'do I?' for 'shall I?'

προσβήναι = ὕστε προσβήναι, but the Greek infin., like the English, can express a result, very nearly equivalent to a purpose. This is imitated by Latin poets, as in Virg. *Aen.* i. 527 'Libycos *populare* Penates venimus.'

1. 481. Τύρωνθίω. Eurystheus was king of Mycenae, but both Tiryns and Mycenae were in the territory of Argos. Hence the epithets 'Argive,' 'Tirynthian,' and 'Mycenaean' were promiscuously applied to Heracles and Eurystheus.

1. 482. καὶ ποῖ. See latter part of note on καὶ πῶς I. 142.

1. 483. τέτρωρον ἄρμα. Cp. I. 66. For μέτα, 'in quest of,' cp. I. 46 n. 'Ἄρμα is the chariot and horses, or perhaps the horses alone; cp. *Hippol.* 1229 τέτρωρον ἐκμαίνων ὄχον. So in Virg. *Georg.* iii. 91 'currus Achillei' = 'equi.'

1. 484. μῶν, originally from μὴ οὖν, indicates surprise,—'Are you then ignorant?' implying 'surely you must be.'

1. 487. ἀπειπεῖν, lit. 'to say no to' anything, hence 'decline' or 'faint at,' from the idea of saying that one can do no more. Cp. I. 737 n. In the latter sense it usually takes the dative, and some MSS. read τοῖς πόνοις here. [But in *Andromache* 87 ἀπανδᾶς ἐν κακοῖς φίλοισι σοῖς means 'you renounce' or 'fail your friends in trouble.']}

1. 489. πρώτον, in apposition with ἀγῶνα, = 'this would not be the first contest I have undertaken.' Cp. I. 648 καλόν γ' ἀν τόνδ' ἀγῶν' ἡγωνίσω, Soph. *Aias* 1121 οὐ γὰρ βάνανσον τὴν τέχνην ἐκτησάμην, 'it was no vulgar art I acquired.' This is called the 'Tertius Pre-dicate.'

1. 490. ἀν κρατήσας, &c., cp. I. 72 n.

1. 493. εἰ μή γε, &c., = *nisi forte*, '(easy enough) unless indeed, &c.' Cp. *Heracl.* 272, where Demophoon, being forbidden to strike a herald, answers εἰ μή γ' ὁ κῆρυξ σωφρονεῖν μαθήσεται, '(but I will) at least if he do not learn discretion.'

1. 494. **λαιψηραῖς**, 'ravenous,' properly 'quick-moving,' since **λαιψηρός** by loss of **λ** becomes **αιψηρός**. Cp. **λείβειν** and **εἴβειν** and perhaps **λαφύσσειν** and **ἀφύσσειν**.

1. 496. Cp. *Herc. Fur.* 381 πάλους Διομήδεος, αἱ φονίαισι φάτναις ἀχάλιν' ἐθάζον κάθαιμα σῆτα γένυσι, χαρμονάῖσιν ἀνδροβρῶσι δυστράπεζοι, also Ovid, *Met.* ix. 194—

'Quid quod Thracas equos humano sanguine pingues,
Plenaque corporibus laceris praesepia vidi.'

This story was afterwards explained away, as meaning that Diomedes spent all his substance in breeding horses; hence they were called 'devourers of men.'

αἴμασιν, 'gouts of blood.' Cp. *Elect.* 1172 νεοφόνοις ἐν αἴμασι. So in Virg. *Aen.* iv. 687 'atros siccabat veste *cruores*'

1. 497. ὁ θρέψας, 'their keeper' or 'breeder.' Cp. Aristoph. *Nubes* 109 τοὺς φασιανοὺς οὓς τρέφει Λεωγόρας.

1. 498. **ζαχρύστου πέλτης**. Cp. *Rhesus* 370 τὴν ζάχρυστον πέλταν. [The intensive prefix **ζα-** in **ζάχρυστος**, **ζά-θεος**, **ζα-μενής**, &c., is the same as **δα-** in **δα-φοινός**, &c., and probably = **διά**, i.e. 'thorough.']. The gold-mines of Thrace were in the Pangaean mountains between Scapte Hyle and the Strymon. (Thuc. iv. 104.)

πέλτης may = **πελταστῶν**, as in *Rhes.* 410 ἔρρηξα πέλτην. So **χιλίη πόνος** Hdt. vii. 41, 'a thousand horse,' **ἀσπὶς μυρία** = **διπλῖται**, and in Latin **arma** often = **armati**. But it is perhaps simpler to take it here in its literal sense. Cp. **κώπης ἄναξ** Aesch. *Pers.* 380.

1. 499. **τόνδε, &c.**, 'this labour you speak of (cp. I. 489 n.) is of a piece with my destiny,' i.e. to be always fighting with the sons of Ares.

1. 500. **πρὸς αἴπος**, 'uphill,' i.e. 'arduous.' Cp. *Hel.* 1443 ἔλκουσι δ' ἡμῖν πρὸς λέπας τὰς συμφοράς, 'as we drag our fortunes uphill.'

1. 501. **εἰ χρή**, 'since I must,' stating a fact. Cp. I. 327 n.

1. 502. Lycaon the son of Ares is not mentioned elsewhere, but Heracles is said to have slain a Lycaon, the son of Peleus king of Pylos, at the siege of that town. The combat with Cycnus is alluded to in *Herc. Fur.* 391, and related at length in the *Shield of Heracles*, ascribed to Hesiod.

1. 507. **καὶ μῆν** marks the entrance of a new character on the stage. Cp. II. 611, 1006.

Enter ADMETUS. Ll. 509-567. ADM. 'Hail, thou son of Zeus!' HER. 'Admetus, all hail! But why this garb of mourning? Is any one dead? thy children or thy sire?' ADM. 'These are alive and well; it is my wife's state that troubles me.' HER. 'Speakest thou of her as alive or as dead?' ADM. 'Knowest thou not her destiny? how lives she then?' HER. 'Never grieve before the time; but tell me, who is dead?' ADM. 'Twas of a

woman I spoke,—an alien, yet most dear?’ HER. ‘Alas that I should find thee sorrowing! I will even go elsewhere.’ ADM. ‘That must not, that shall not be, Heracles! the guest-rooms are ready, and thou shalt have good cheer.’ (Exit HERACLES.) ADM. ‘Could I refuse the man who came to me as a guest? Or tell the truth, and so drive him from my doors? That were a blot upon my hospitable name, a calamity worse than all beside.’

1. 509. Alcmena, the mother of Heracles, was the daughter of Electryon, the son of Perseus, who claimed descent from Zeus.

1. 511. θέλοιμ’ ἄν, sc. χαίρειν, in the sense of ‘rejoice,’ though Heracles had used it in the ordinary way of greeting. So in *Hec.* 426 Polyxena exclaims χαῖρ’, ὦ τεκοῦσα, to which Hecuba replies χαίρουσιν ἄλλοι, μητρὶ δ’ οὐκ ἔστιν τόδε. [Cp. *Livy* i. 28 (story of Lucretia) ‘quaerenti viro “Satin salvae?”’ ‘Minime,’ inquit, ‘quid enim salvi est mulieris amissa pudicitia?’]

1. 512. τί χρῆμα πρέπεις; ‘why dost thou appear?’ Πρέπειν is ‘to be conspicuous,’ ‘to show oneself,’ &c. Cp. 1. 1050, *Hel.* 1204 ὡς ἐσθῆτι δυσμόρφῳ πρέπει, Aesch. *Agam.* 30 δ φρυκτὸς πρέπει, ‘the beacon is clear.’ [The radical meaning of πρέπειν seems to be that of coming close to or pressing close upon the senses, generally of sight, but sometimes of hearing, as βοήν πρέπειν Aesch. *Agam.* 312. Hence Conington in his note on *Agam.* 30 supposes it to be akin to *prope, proprius, &c.*]

1. 514. ἀπ’ οὖν τέκνων. A preposition is often separated from its case by a participle such as οὖν, μέν, τοι, &c. Sometimes two or more words are interposed, as in Plato, *Crito* xii. πρὸς μὲν ἄρα σοι τὸν πατέρα. So in Demosthenes, περὶ μὲν τοίνυν, ἔφην ἔγώ, τούτου.

1. 516. ὥραιος, ‘of ripe age,’ i.e. for the grave. Cp. *Phoen.* 968 αὐτὸς δ’, ἐν ὥραιῷ γὰρ ἵσταμαι βίῳ, θνήσκειν ἔτοιμος. So the Lat. *tempestivus*, as in *Virg. Georg.* i. 250 ‘aut tempestivam silvis evertere pinum.’

1. 518. οὐ μήν, &c., ‘surely your wife Alcestis is not dead?’

1. 520. This question was too direct really to admit of evasion. The answer ἔστιν τε κούκέτ’ ἔστιν is not, like that of the maid-servant, 1. 141, admissible under the circumstances, since Alcestis could not *now* in any possible sense be said to be alive.

1. 523. μοῖρας, for μοῖραν, by attraction into the case of the relative ης. Cp. Soph. *Trach.* 151 τότ’ ἄν τις εἰσίδοιτο ... κακοῖστιν οἷς βαρύνομαι. This kind of attraction rarely occurs, except when the antecedent would otherwise have been in the accusative.

1. 524. ὑφειμένην, ‘submitted.’ Euripides has been blamed for an oversight here in making Heracles aware of the self-sacrifice of Alcestis. See answer to this objection in the Introduction, p. xviii.

1. 525. ηγεσεν, 'promised,' as in l. 12. See also l. 2 n.

1. 526. εσ τόδε, lit. 'till the fact,' i.e. 'till the time comes.' [Some read τότε, without authority.]

1. 527. 'He who is doomed is (as one) dead, and he who is dead is no more.' The continuation of the argument would be 'but Alcestis is doomed, and therefore dead; hence I was right in saying οὐκέτι ἔστιν of her.' But see note on l. 520.

1. 528. A blunt remark, going straight to the point;—'being and not being are generally considered different things.' χωρὶς νομίζεται, lit. 'are thought of apart.' Cp. Soph. *Oed. Col.* 808 χώρις τό τ' εἰπεῖν πολλὰ καὶ τὰ καίρια. So ἀμφὶ in Hom. *Il.* ii. 13 οὐ γὰρ ἔτ' ἀμφὶς ἀθάνατοι φράζονται, lit. 'do not think on two sides,' i.e. 'are not divided in opinion.'

1. 529. Admetus replies in effect—'I choose to regard a thing, when fated, as accomplished; *you* refuse to allow this, and each has a right to his own opinion.'

1. 530. Heracles, assuming that some one was really dead (and thus showing that he was not satisfied with Admetus' quibble, l. 521, and its pretended solution), asks τίς φίλων ὁ κατθανάν; Admetus now enters on a new line of deception, turning upon the acceptation of the word ὁθνεῖος. Hence arises the natural mistake, by which Heracles afterwards excuses his behaviour (ll. 810, 828, 1014). It is not till he announces his intention of going elsewhere (l. 538) that Admetus drops his equivocal language, and devotes himself to the task of detaining his guest at all hazards.

1. 531. γυναικός, &c., 'it was a woman I meant just now,' i.e. 'when I spoke of burying a corpse.'

μεμνῆσθαι = *memorare*, 'to mention.'

1. 532. ὁθνεῖος, probably from ἔθνος, i.e. one of the same tribe or nation, but not a kinsman (*συγγενής*). The inhabitants of Iolcos (l. 249) and Pherae would belong to the same ἔθνος. [Some derive ὁθνεῖος by transposition from νοθεῖος (*νόθος*), i.e. 'a foreigner,' but the two words appear to be from different roots.]

1. 533. ἀλλῶς, 'besides,' or 'in another sense' (Paley). Cp. l. 333 n. ἀναγκαῖα, 'an intimate friend,' Lat. *necessaria*.

1. 537. ὑπορράπτεις, 'subjoin,' but also implying some hidden design. Both parts of the compound suggest this; ὑπό denotes crafty or 'underhand dealing (as ὑπήγετο, 'led him on craftily,' Xen. *Anab.* ii. 1. 18), and ράπτειν with its compounds (as *μηχανορράφος*, &c.) has the same force, from the notion of 'patching' or 'stitching.'

[This is illustrated in Artaphernes' remark to Histiaeus about the Ionic revolt (Hdt. vi. 1), τοῦτο τὸ ὑπόδημα ἔρραψας σύ, ἐκεῖνος δὲ ὑπεδήσατο, 'this shoe was of your stitching, but he put his foot into

it.' So *suere* in Latin, as in Terence, *Phorm.* iii. 2 'ne quid suo suat capiti,' whence *sutela*, 'a cunning trick.]

1. 538. With **ξένων** ἀλλην ἔστιαν (constituting the figure called *Hypallage*) cp. Soph. *Aias* 860 πατρῶον ἔστιας βάθρον, *Trach.* 994 Κηναία κρηπὶς βωμῶν, &c. In such expressions the two substantives form one notion, with which the adjective agrees. [Another reading, of good authority, is ἀλλων for ἀλλην.]

1. 540. εἰ μόλοι, 'if he were to come,' sc. ἀν εἰη with δχληρός. Cp. Soph. *Aias* 921 ὡς ἀκραῖος, εἰ βαίη, μόλοι, 'how timely would his coming be, if he were to arrive.'

1. 542. παρὰ κλαίουσι. A short final vowel is not usually lengthened before a mute and a liquid, unless the mute consonant be β , γ , or δ . Cp. ἀρᾶ κλάνουσα *Elect.* 1058. Here the close connexion between the preposition and its case softens the effect. Before ρ a short α seems to be uniformly lengthened by Euripides, except in *Bacchae* 1338.

1. 546. σύ, to the attendant. Royal personages were usually attended on the stage by slaves. So in Aesch. *Choeph.* 712, *Clytaemnestra*, breaking off her conversation with Orestes, directs the servant ἄγ' αὐτὸν εἰς ἀνδρῶν εὐξείνους δόμων. [For τῶνδε some read τῷδε, in reference to Heracles.]

ἔξωπλοις, with δωμάτων, 'out of sight of these rooms.' Cp. 1. 543. In a large house there would be special *ξενῶνες* for the guests; otherwise some of the regular ἀνδρῶνες were used for the purpose. [From the street-door a vestibule led into a court (αὐλή), round which were the men's apartments, called *Andronitis*; opposite was another passage, closed by doors (θύραι μέσαντοι 1. 549), and leading to the αὐλή of the *Gynaeconitis*, or women's apartments. For a full description of a Greek house see Becker's *Charicles*, and the article *Domus* in Smith's *Dict. of Antiquities*.]

1. 548. ἐγκλήσατε, to the other servants, 'shut to' the doors. For the *imesis* in a compound verb cp. II. 579 σὺν δ' ἐποιμάνοντο, 901 σὺν ἀν ἔσχεν, *Hec.* 1172 ἐκ δὲ πηδήσας ἐγώ. It is a remnant of ancient usage, when prepositions were still recognised as local adverbs, and is common enough in Homer, but not in tragic dialogue. [Others translate ἐν, 'also,' a sense it sometimes bears, as in Soph. *Aias* 675 ἐν δ' ὁ παγκρατῆς ὑπνος λύει.]

1. 551. προσκειμένης, 'pressing upon you.' [Others read προκειμένης.]

11. 553, &c. In the *Choephori* Orestes, planning to get admission into the house of Aegisthus, says—

καὶ δὴ θυρωρῶν οὔτις ἀν φαιδρῷ φρενὶ¹
δέξαιτ', ἐπειδὴ δαιμονῷ δόμος κακοῖς,

and expects, as a matter of course, to be refused. This is in harmony

with the views of the Chorus here, and represents the normal state of Greek feeling on the subject. But Admetus exaggerates the duty of a host, nor does he take into account the feelings of his guest, who (as he presently admits, l. 565) would not have entered the house had he known the truth.

1. 557. Cp. ll. 1039, 1040, where the same sentiment is repeated to Heracles.

1. 559. *τυγχάνω*. Cp. l. 10 note. So in Homer *Il. vi. 224*, Diomedes says to Glaucus—

*τῷ νῦν σοὶ μὲν ἐγὼ ξεῖνος φίλος Ἀργεῖ μέσσων
εἰμί, σὺ δὲ ἐν Λυκίῃ, ὅτε κεν τῶν δῆμον ἵκαιμαι.*

1. 560. *δυψίαν*. Wordsworth, *Hist. of Greece*, observes of the district between Nauplia and Mycenae, 'The plain over which we pass is dry and dusty, and has few objects to relieve its bare level... The higher parts of this plain suffer from want of water, whence the epithet applied to it by Homer (*πολυδύψιον*), indicative of the thirstiness of the soil.'

1. 561. *πῶς = τί*; 'how came you to hide?' &c.

1. 565. *καὶ τῷ*, i.e. to Heracles. [This has been altered to *καὶ τῷ*, indefinite, 'to some one.']

1. 566. *οὐκ ἐπίσταται* (with infin. only), 'does not understand,' i.e. 'cannot.' Cp. Soph. *Trach. 543* *ἐγὼ δὲ θυμοῦσθαι μὲν οὐκ ἐπίσταμαι νοσοῦντι*.

ll. 568-605. CHORUS. 'O house ever large and free! in thee Phoebus once deigned to dwell, piping to the flocks upon thy downs. At whose glad music the wild creatures of the grove stood entranced, and came tripping to the sound of the lyre. Wherefore thy master hath flocks and herds in abundance, and broad lands beside the Boebian mere. And now in nobleness of soul hath he taken into his house a guest, though his eye is moist with weeping. Surely in the good all wisdom dwells, and the pious man shall prosper in his days.'

1. 569. *ὦ*, with the nom. *admirantis est potius quam compellantis*. Cp. l. 1 n., but here the address is continued in *σέ τοι*, &c.

1. 570. *τοι* emphasises *σέ*, 'thee' beyond all others.

εὐλύρας, in contrast to *συρίζων* (l. 576).

1. 572. *ἔτλα*. See on *ἔτλην* l. 1. In *σοῦσι* there seems to be a transition from the house to Admetus, who is the real object of the address. [Or *δόμοις* may be the separate parts, 'halls' or 'chambers' of the *οἶκος*.] From this legend Apollo had the title of *νόμος*, according to Callimachus, *Hymn to Apollo 46*. Cp. Theocr. *Id. xxv. 22* *'Απόλλωνος νομίοιο*.

1. 575. *δοχμιάν*, 'sloping,' the opposite of *όρθός*. See on *δοχμίαν κέλευθον* l. 1000.

1. 578. *ποιμνίτας ὑμενάοντς*, 'pastoral strains;' properly 'marriage songs,' love being the shepherd's favourite theme.

1. 579. *σύν*, i.e. with the flocks. So Ovid, *Fasti ii. 88*, represents

the hind consorting with the lioness to hear Arion's music. For the *tmesis* of preposition and verb cp. l. 548 n.

βαλιάι, 'spotted,' *lynxes variae* in Virg. *Georg.* iii. 264. Cp. *Iph. in Aul.* 222 πώλους λευκοστίκτῳ τριχὶ βαλιάν. So βαλιάν ἔλαφον *Hec.* 90, βαλιάντι πώλοις *Rhesus* 356. [In the last two passages it is sometimes rendered 'swift,' a sense which it must bear in the phrase πνοιά βαλιάν ἀνέμων. The primary idea (from βάλλειν) seems to be that of spots cast or dashed upon a ground colour, hence the varying play of light upon a coloured surface (cp. 'shot' silk). The transition to 'swift' is easy. So αἴλος means both 'quick-moving' and 'variegated.']}

l. 580. λεόντων. This is no poetical exaggeration. Aristotle, *Hist. Animal*, vi. 31, says there are no lions in Europe, except between the Achelous and the Nestus; this would include Thessaly.

l. 581. δαφοινός, 'tawny.' Cp. Hom. *Il.* ii. 308 δράκων ἐπὶ νῶτα δαφοινός, xi. 474 δαφοινὸς θῶες, Aesch. *Prom.* 1022 δαφοινὸς ἀετός. [Some translate it 'murderous,' but it is doubtful whether δαφοινός ever has properly this meaning. 'Blood-stained,' or 'bloody,' appears to be its primary sense, and this passed into the more general one of 'dark-coloured,' 'tawny,' or 'black.']. The prefix δα- is the same as ζα- in ζά-χρυσος, &c. See l. 498 n.

l. 582. In χόρευσε the augment is omitted, as in δέξατο l. 598, δίκε, τέκετο *Phoen.* 641 and elsewhere in choral odes. This licence is not used in iambic lines, except in the narratives of messengers, as κυκλοῦτο, σίγησε, γυμνοῦντο *Bacch.* 1066, 1084, 1134. Such instances must not be confounded with those where the augment is elided after a long vowel, as ἐνταῦθα δὴ 'δάκρυσε l. 176.

l. 585. πέραν βαίνουσα, &c., 'stepping out beyond the pine-forests' into the open lawns between.

l. 588. τοίγαρ, i.e. because Apollo had blessed the land with his presence.

l. 589. οἰκεῖ, sc. Admetus, the real subject of the ode. 'The address to Phoebus (from l. 582) is parenthetical.

l. 590. Homer, *Il.* ii. 270, places the home of Admetus παρὰ Βοιβηῖδα λίμνην.

ἀρότοις γνῶν = γνῶις ἀροσίμοις, 'plough-lands' as distinguished from πεδίων δαπέδοις, 'pasture-lands.'

l. 591. δρον, in apposition to αἰθέρα, 'he sets as a limit . . . the clime of the Molossi.'

ἀελίου, &c., 'the dusky stable of the sun,' i.e. 'where the sun stables his steeds at dusk,' meaning 'the west.'

l. 594. αἰθέρα, fem., as in *Elect.* 991, *Androm.* 1228. Aeschylus always has it masculine; also Sophocles, except in *Oed. Tyr.* 866. The dominion of Admetus can hardly have extended as far as the

Molossi, who occupied the central region of Epirus. But it may have reached to the eastern side of the Pindus range, which bounds Thessaly on the west.

1. 595. *Αιγαῖνα* (for the old reading *Αιγαῖον*), the name of the sea-god for the sea itself. Some take it as an adj. with *ἀκτάν*, 'the harbourless Aegean sea-coast of Pelion,' others make *πόντιον Αιγαῖνα = Αιγαῖον πόντον*,—'he sways the Aegean main as far as the harbourless coast of Pelion.' [Aegaeon was the same as Briareus (Hom. *Il.* i. 403); he was the personification of storms and earthquakes, and his name probably means 'violent' or 'rushing,' from *ἀτσσω*.]

1. 601. *ἐκφέρεται*, &c. 'is self-impelled towards,' i. e. 'tends to produce a sense of honour.' *Αἰδώς* is that self-respect (*verecundia*) that causes a man to regard the feelings of others; and this is an especial mark of good breeding (*εὐγενές*) — *τὸ γὰρ τραφῆναι μὴ κακῶς αἰδῶ τρέφει* *Suppl. 913*. Compare the maxim *noblesse oblige*.

[1. 603. All the MSS. insert *ἄγαμαι* after *σοφίας extra metrum*, but it is doubtless interpolated.]

1. 604. *ἡσταί*, 'sits enthroned.' Cp. Aesch. *Agam.* 950 *θάρσος εὐπιθὲς ἴζει φρενὸς φίλον θρόνον*.

1. 605. *κεδνὰ πράξειν*, 'will fare well.' Cp. *Troad.* 679 *πράξειν τε κεδνύν*, also (for adverbial neut. pl.) *Il.* 412, 445, *Orest.* 531 *ἔπραξεν ἔνδικα*.

From 1. 606 to 1. 691 constitutes the third *Episode* of the play. See on 1. 136. Meanwhile Admetus has been making preparations for the funeral. He re-enters, inviting the Chorus to join in the obsequies. The procession is stopped by the sudden entrance of Pheres (1. 614).

1. 606. *Φεραίων εὐμενής παρουσία = Φεραῖοι εὐμενῶς παρόντες*. So in Soph. *Trach.* 964 *ξένων ἔξομιλος βάσις = ξένοι ἔξερχόμενοι*.

1. 607. *πάντα*, i. e. *τὰ πρόσφορα* 1. 148. See note on *κόσμος* 1. 149.

1. 608. *ἄρδην* (from *αἴρω* with adv. suffix *-δην*, as in *κρύβ-δην*, &c.), 'aloft,' i. e. on their shoulders. Cp. *λαβέν* *άρδην* Aesch. *Agam.* 226.

In *τάφον καὶ πυράν* the order of proceeding is reversed. See note on Greek burial rites, 1. 366.

1. 609. *ῷς νομίζεται*, referring to the usual *χαιρεῖ* at funerals (1. 625). So the Romans repeated *Vale* three times. The Chorus obeys this injunction at 1. 743, after the dispute with Pheres.

1. 610. *ὑστάτην δόδον*, i. e. the journey to Hades, not the procession to the grave. Cp. Soph. *Antig.* 807 *τὰν νεάταν δόδον στείχουσαν*.

1. 611. For *καὶ μήν* introducing a fresh speaker see 1. 507 n.

1. 613. *κόσμον*, &c. Cp. 1. 149 n. The *νέρτεροι* were not only the gods of the lower world, but the spirits of the dead also, who were regarded as *δαίμονες* (1. 1140) requiring propitiation (1. 25 n.). Hence in Aesch. *Persae* 609 the offerings Atossa brings to the tomb of Darius are called *πρευμενεῖς χοαί* and *νεκροῖσι μειλικτήρια*.

Enter PHERES, with a train of attendants, 614-746. PHERES. 'I come to share thy mourning. Take these ornaments for the dead; since she is worthy of all respect, the saviour of our house.' ADMETUS, 'Who bade thee hither? I will take nought from thee, who didst desert thy son in his distress, old though thou art, and she so young! Sure I am no child of thine, nor shall this hand inter thy corpse. 'Tis the way of old men; they murmur at long life, yet shrink from death when he comes.' PHERES. 'Am I thy slave, that thou revilest me thus? Hear this in return. I owe thee not my life, nor do I claim thine. A father die for his son? 'tis not in nature nor in custom. Life is as sweet to me as to thee. Thou art the coward, not I, thou less than woman! Cease, lest thou hear truths not to thy liking.' ADM. 'Say on; take thy fill of life, since thou wouldest not save hers or mine.' PHER. 'Lay not her death at my door, the blame is thine own.' ADM. 'And thine the disgrace: coward, thou wilt die inglorious!' PHER. 'What then?' ADM. 'Hast thou no shame? depart, and let me be.' PHER. 'I go; but thou shalt smart for it yet.' ADM. 'Take thy wife and begone! this house is no home for you. (Exit PHERES.) Perform we the last rites.' Exit ADMETUS.

CHORUS. 'Farewell, noblest one; Hermes speed thee on thy way, and may all happiness in Hades' realms be thine!'

1. 615. Cp. ll. 418, 1083 γυναικὸς ἐσθλῆς ἡμπλακες.

[1. 617. For δύσφορα some read δυσμενῆ, which is rarely used of things. Cp. however Soph. *Elect.* 440 δυσμενεῖς χοάς.]

1. 618. κατὰ χθονὸς ἵτω. The trinkets, &c., when burnt or buried with the corpse, were supposed to accompany the spirit to Hades.

1. 620. ἥτις, quippe quae, 'because she, &c.' Cp. l. 659.

1. 621. οὐκ with ἀπαιδα, not with the verb, 'prevented my becoming childless.'

1. 623. εὐκλεέστατον, 'of highest repute.' The reputation of women at Athens was not high in the time of Euripides. [Another reading is εὐκλεέστερον.]

1. 625. ἡμᾶς, i. e. the whole family, of which Admetus was the hope and stay.

1. 628. λύει = λυσιτελεῖ, 'profits.' The full phrase is λύειν τέλη, 'to pay dues,' and so clear oneself of liabilities. Cp. Soph. *Oed. Tyr.* 316 ἔνθα μὴ τέλη λύει φρονοῦντι.

ἥ, 'or else,' *alioquin*. The Greeks had a proverb, ἡ τοιαύτην χρῆ γαμεῖν ἢ μὴ γαμεῖν.

1. 630. ἐν φίλοισι, lit. 'among the things I love,' i. e. 'nor do I love thy presence.'

1. 632. τῶν σῶν ἐνδεής, 'needing anything of thine,' i. e. 'beholden to thee for anything.'

1. 633. ὡλλύμην (imperf.), 'I was in danger of perishing.' Cp. *Iph.*

in Tauris 27 ἐκαινόμην ξίφει, 'I was on the point of being sacrificed,' *ib.* 60 δο ὅτ' ἀλλόμην ἔγω.

1. 634. ἄλλω, masculine, because the general idea of a substitute is more prominent than that of the actual person, Alcestis. So ἄλλου σωτῆρος 1. 666.

1. 636. τοῦδε σώματος, 'this body of mine,' more emphatic than ἔμοῦ. So in *Heracl.* 528 Macaria says, ἡγεῖσθ' ὅπου δεῖ σῶμα κατθανεῖν τόδε.

ἄρα marks an inference from Pheres' conduct, 'so then you were not,' or 'after all.' Cp. Soph. *Philoct.* 978, where Philoctetes, discovering Odysseus, exclaims, δόδ' ἦν ἄρα, 'so it was *he* after all!' So *ergo* in Latin, as in Hor. *Od.* i. 24, 5 'Ergo Quintilium perpetuus sopor urget?'

1. 639. ὑπεβλήθην. Hence the terms τέκνα ὑποβολιμαῖα for 'supposititious,' or substituted children, as in *Hdt.* i. 137 and elsewhere.

1. 640. εἰς ἔλεγχον, 'to the test,' said of persons coming forth to be examined in court. Cp. l. 15 n.

οὐς εἶ, *qui sis*, = *οἶος εἶ*, 'your true character.'

1. 643. τηλικόσδε, 'old as you are.' So in Soph. *Antig.* 726 Creon says in answer to his son's remonstrance, 'Shall I *at my age* (οἱ τηλικοίδε) be taught my duty by a mere stripling (*πρὸς τηλικοῦδε*)?'

1. 644. οὐκ ἡθέλησας, 'you did not choose' (though you had the power). Cp. l. 281 n.

1. 645. εἴάσατε. By using the plural verb Admetus includes his mother in his censure.

1. 646. ὀθνέαν. See l. 532 n.

1. 647. πατέρα τ' ἄν, a correction of the old reading πατέρα τέ γε. The first ἄν gives warning that the sentence is going to be conditional, and also emphasises πατέρα. Cp. *Hippol.* 480 η̄ τάρ' ἄν ὁψέ γ' ἄνδρες ἔξεύροιεν ἄν. In Aristoph. *Acharn.* 212 this usage is ludicrously exaggerated, where the Chorus, enraged with Dicaeopolis, exclaim οὐκ ἄν ὑπ' ἔμης γε νεότητος . . . ἀδε φαύλως ἄν οὐτος . . . ἔξεψυγεν, οὐδ' ἄν ἐλαφρῶς ἄν ἀπεπλίγατο.

1. 648. The position of καλόν makes it emphatic; 'fair strife had been thine to strive' (Browning). Cp. l. 489 n. Pheres answers this at l. 683.

1. 650. πάντως with βραχύς, 'short in any case.'

1. 653. καὶ μήν, 'and indeed,' or 'and yet' you have had prosperity enough to satisfy any man. Cp. l. 1099. Admetus here passes on to answer a possible objection (which Pheres actually does make at l. 691), that an old man might well wish to enjoy his short remnant of life.

1. 657. διαρπάσαι, *ad diripiendum*. The Greek infin. is more elastic than the Latin, and more like the English. It may even express a purpose, as in Hom. *Il.* vii. 351 Ἀργείην Ἐλένην . . . δώσομεν Ἀτρείδησιν ἄγειν. Cp. l. 480 n. The verb διαρπάσαι well describes the rush

of needy relatives upon the unprotected house, which they make their prey. Cp. Ovid's picture of the suitors rioting in the house of Ulysses during his absence (*Heroides* i. 89)—

‘Inque tua regnant, nullis prohibentibus, aula;
Viscera nostra, tuae *dilaniantur* opes.’

l. 658. οὐ μὴν ἔρεις, &c., ‘you surely will not say that from dis-
respect to your old age I gave you up to death.’ This Admetus had
done in intent by making the request (ll. 15, 16). [Others read ἀτιμά-
ξοντα and προῦδωνας, ‘that you abandoned me to my fate, because I
did not respect your age.’]

l. 659. δῖτις, ‘since I have always been,’ &c. See note on ήτις l. 620.
αἰδόφρων, ‘respectful.’ For αἰδώς see l. 601 n.

l. 661. ἡλλαξάτην, ‘paid in return.’ For ἀλλάσσειν, ἀμείβειν, &c.,
words denoting exchange, cp. ll. 14, 461 n.

l. 662. οὐκέτ’ ἀν φθάνοις, ‘you cannot now be too soon,’ i. e. ‘lose no
time about getting.’ Cp. Aristoph. *Plutus* 1133 ἀποτρέχων οὐκ ἀν φθάνοις.

ll. 663, 664. Cp. *Medea* 1032-1034—

ἡ μήν ποθ’ ἡ δύστηνος εἶχον ἐλπίδας
πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ’ ἔμε,
καὶ κατθανοῦσαν χερσὶν εὖ περιστελεῖν.

There was a law at Athens ἔάν τις μὴ τρέψῃ τοὺς γονέας, ἀτιμος ἔστω.

The technical term for ‘dressing’ the corpse before burial (see on
l. 149) was περιστέλλειν (*ornare*). This was done by the women of
the family. Then the body was ‘laid out’ (*προτίθεσθαι*) to certify the
fact of death. See FUNUS in *Dict. of Antiquities*.

l. 666. τούπι σέ (τὸ ἐπὶ σέ), *quantum in te fuit*, i. e. ‘it is no thanks to
you that I am alive.’ Cp. *Hec.* 514 ἡμεῖς δ’ ἀτεκνοι τούπι σέ.

For the masc. ἄλλον (and κείνου next line) see l. 634 n. He means
to say, ‘You have forfeited all claim to my regard; the duty I once
owed to you I now transfer to another.’

ll. 669-672. These lines (only with πολύν for μακρόν) recur in a
fragment of Menander. There is an evident allusion to the fable of the
Old Man and Death.

l. 671. οὐδ | εἰς βού | λεταί. This violates the rule that a spondee
in the fifth foot must consist of one word, or of two words closely con-
nected (as ἄκον | σόν μου | πάτερ), unless the first half of the spondee
be a monosyllable. [Hence Porson proposed οὐδ’ | εἰς βού | λεταί.] But
this rule is not always observed. Cp. *Ion* i, *Heracl.* 530. [The MS. read-
ing ὥ παῖ (for ὥναξ) may have come in by error from ὥ παῖ in next line.]

l. 674. παροξύνης, ‘exasperate,’ whence our word *paroxysm*. The
Chorus performs its proper function, according to Horace, *A. P.* 196—

‘Ille bonis faveatque et consilietur amice,
Et regat iratos et amet pacare tumentes.’

1. 675. *αὐχεῖς* with *ἔλαύνειν*, 'whom do you presume you are assailing?' For *αὐχεῖν*, 'to assert confidently,' 'boast,' &c., see l. 95 n.

Αυδὸν ἦ Φρύγα. Asia Minor was the great slave-mart of Greece and Rome. In Xen. *Anab.* iii. 1, 31 one Apollonides is taunted with having his ears bored, like a Lydian slave. There was a Latin proverb, 'Phrygem plagis fieri solere meliorem.'

1. 676. *κακοῖς ἔλαύνειν*, = 'probris agitare.' Cp. *Androm.* 31 *κακοῖς...* *σχετλίοις ἔλαύνομαι.*

σέθεν may be the possess. gen. 'slave of yours,' or with *ἀργυρώνητον*, 'bought with your money.' The gen. of the agent usually takes a preposition, but there are several instances like *πατρὸς τραφεῖς* Soph. *Philoct.* 3, *πληγεῖς θυγατρός* *Orest.* 497.

1. 678. *γνησίως*, 'free-born,' not enfranchised or having purchased liberty. See *Acts* xxii. 28.

1. 679. *νεανίας*, 'headstrong,' 'insolent.' This use of the word would be familiar at Athens, where the fashionable young men of the day were in the habit of committing assaults upon respectable citizens. A gross case is recorded by Demosthenes, in which the defendant belonged to a regular set, called the Triballi, like the 'Mohocks' of the last century.

1. 680. With *βαλῶν*, probably supply *λόγους*; but *βάλλειν* may be used absolutely, 'to assault,' as in *Plato, Symposium*, *βαλῶν γε οἵτι έκφεύγεσθαι.*

οὕτως, 'as you are,' i. e. 'with impunity.' Cp. *Heracl.* 375 *οὐκ οὕτως δ δοκεῖς κυρήσεις*, 'you shan't get just what you expect.'

1. 682. *οὐκ*, with *δόθείλω*, but transposed for emphasis, 'bound I am not.' Cp. *Hippol.* 407 *χρῆν μὲν οὐ σ' ἀμαρτάνειν*, *Bacch.* 1348 *δργὰς πρέπει θεοὺς οὐχ δμοιοῦσθαι βροτοῖς.*

11. 683, 684. Contrast the language of *Andromache*, *Andr.* 410, *ἔμοὶ δ' ὄνειδος μὴ θανεῖν ὑπὲρ τέκνου*, also *Evander's* exclamation on the death of his son, 'vivendo vici mea fata' *Virg. Aen.* xi. 160.

Ἐλληνικόν, i. e. not like barbarians, who kill the old and infirm when they become useless. Yet the principle of rating men's lives according to their usefulness to the state was fully recognized in Greece, and to be *ἀχρεῖος*, 'unserviceable,' was a great reproach. See *Introduction*, p. xvi.

1. 685. *σαυτῷ*, i. e. to shift for yourself, and not be dependent on me.

1. 687. For the extent of Admetus' domains see ll. 588, &c.

1. 690. *τοῦδ' ἀνδρός*, common in tragedy for *ἔμοῦ*. Cp. ll. 331, 719, 1084. So in *Hor. Sat.* i. 9, 47 'hunc hominem' = me.

1. 691. Quoted by Aristophanes against Euripides in *Thesmoph.* 194, and parodied in the *Clouds* 1415, where a son justifies himself for beating his father by pleading *κλαίουσι παιδεῖς πατέρα δ' οὐ κλαίειν δοκεῖς*;

1. 692. *ἢ μήν*, 'I can assure you.' Cp. l. 64 n.

1. 694. *σὺ γοῦν*, &c., 'you at least (ought to admit this since) you fought so shamelessly for your life.'

διεμάχου τὸ μὴ θανεῖν is literally 'you fought hard not to die.'

1. 697. γυναικός, the gen., because ἡσσημένος virtually = the compar. ἡσσων, 'worsted by' or 'inferior to' a woman. Cp. *Hec.* 1252 ἡσσημένος δούλης.

1. 698. τοῦ, expressing scorn, 'fine manly youth that you are!' Or perhaps (as Mr. Browning translates) 'her handsome spark,' referring to Alcestis.

1. 700. ἀεί, 'for the time being,' a frequent sense of the word. Cp. *Aesch. Prom.* 937 τὸν κρατοῦντ' ἀεί. [Livy in his Preface has 'novi semper scriptores,' meaning 'successive historians.']}

1. 702. τοῖς μὴ θέλουσι, 'if they do not choose,' i.e. anyone who does not. οὐ would point to some particular friends as instances. 'Ο μὴ δρῶν = si quis non faciat, οὐ δρῶν = is qui non facit.'

1. 705. κακά, 'reproaches,' as in 1. 676.

11. 706, 707. See note on 1. 673. πλείω, 'too many,' a common force of the comparative. The standard of comparison (here τοῦ δέοντος) is understood.

1. 708. ὡς ἔμοῦ λέξαντος, 'since I have had my say' (Paley). He does not mean to speak any more at length; only a few sentences are spoken on each side before they part. [Others read λέγοντος, 'since I shall say what I choose.')

1. 710. ἀν belongs to the verb, but reflects its force on the participle also. Cp. 1. 490 n.

1. 712. ψυχῆς μαρ, &c., i.e. our own natural lives, and not another's in addition.

1. 713. καὶ μήν, &c. 'you however would live (if you could) longer than Zeus,' in spite of your protest about being content with 'one life.' Or = imperative, 'live on' for all I care (Paley).

1. 714. ἀρά. The curse consists in the tone, and the implied misery of old age (1. 715). Thus Tithonus, in the old legend, found immortality a curse. Compare what Swift says in *Gulliver's Travels* about the Struldbrugs in the kingdom of Luggnagg.

1. 715. γάρ, &c., 'why I saw,' &c. Cp. *St. Matt.* xxvii. 23 τί γάρ κακὸν ἐποίησε;

1. 717. σημεῖα, in apposition to the general notion of the sentence, τὸ ἐμὲ τόνδε νεκρὸν ἐκφέρειν, rather than with νεκρόν only. For the plural see 1. 1028 n.

1. 722. θεοῦ, the Sun-god, as the source of light, and the visible representative of deity. See 1. 207 n.

1. 723. κούκ ἐν ἀνδράσιν = 'unmanly.' 'Ἐν denotes likeness or uniformity. Compare the French 'voyager en prince,' 'to travel in a princely style.' Cp. 1. 732.

1. 724. Pheres means that Admetus is baulked of the pleasure he had expected to enjoy in burying his poor old father.

1. 726. *κακῶς ἀκούειν*, *male audire*, 'to be in evil repute.' This disregard of fame after death Admetus calls 'effrontery' (*ἀναιδεία*).

1. 728. *ἀδρονα*, 'weak' or 'simple,' in dying for you.

1. 731. *κηδεστάτης*, relations by marriage (*κῆδος*). The duty of avenging his sister's death would devolve on Acastus. This was a sacred duty, and stringently enforced; no one but a kinsman might perform it.

1. 732. *ἐν ἀνδράσιν*. Pheres retorts upon Admetus in his own words (1. 723): 'Acastus surely is not worthy the name of a *man*, unless,' &c.

1. 733. *τιμωρεῖσθαι* usually takes an acc. of the thing *for* which vengeance is taken, as well as of the personal object. But sometimes the former is put in the gen., as *ἐγώ σφεας τιμωρήσομαι τῆς ἐνθάδε ἀπίξιος* Hdt. iii. 145.

1. 734. *ἔρροις*, = *abi in malam rem*, a sort of imprecation. Admetus does not say *ἡ μήτηρ*, having already repudiated both his parents, ll. 636, 666.

1. 735. *παιδὸς ὄντος*, prob. the gen. absolute, 'childless, though your son lives.' [It may be governed by *ἀπαιδεῖ*, like *παιδῶν ἀπαιδᾶς* Androm. 612. Cp. *ἀπεπλος φαρέων* Phoen. 324, *ἀψόφητος κωκυμάτων* Soph. Aias 321.]

1. 736. *τῷδε=ἔμοι*, as in 1. 690, to be taken after *ταῦτόν*, 'the same roof *with* me.' So *idem* takes the dat. as in Hor. A. P. 567 'invitum qui servat *idem* facit occidenti.'

1. 737. *νεῖσθε=ibitis*, *νεῖσθαι*, like *ἴειν*, having a future sense.

ἀπειπεῖν, 'to disown.' See on 1. 487.

κηρύκων ὑπό, i. e. like a formal declaration of war. The technical term for disinheriting was *ἀποκηρύγαι*.

1. 739. *ἡμεῖς δέ*, to the Chorus and attendants.

τούν ποσὶν, 'the present.' Cp. Troad. 938 *τῶν ποσὶν λέγειν*. So *πρὸ ποδός*, *παρὰ ποδός*, &c. Cp. 'quod *ante pedes est*' Ter. Adelphi iii. 4, 22.

1. 740. *ὡς ἀν* expresses a purpose with some implied condition, generally the *consent* of the person addressed, = 'that (so please you) we may place.' Hence the difference between *ὡς* and *ὡς ἀν* is often very slight. For the funeral ceremonies see 1. 366 n.

1. 741. *σχετλία*, 'unflinching.' For the meanings of *σχέτλιος* see on 1. 470, and cp. *ἔτλην* 1. 1.

τόλμης, gen. of respect. Cp. *σχέτλιος παθέων* Androm. 1179, *τλήμων τόλμης* Ion 260, &c. So with interjections, as *οἴμοι τῶν κακῶν*, &c. Latin writers imitate this construction, as *infelix animi, laeta laborum*, &c.

1. 743. *χθόνιος*, the title of Hermes as conductor of souls to Hades (*ψυχαγωγός*) as distinguished from *οὐράνιος*, his title in heaven. So Plutarch says, *τῶν μὲν χθόνιος ὁ Φρυνης τῶν δὲ οὐράνιος*. Cp. Hor. *Od.* i. 10, 17 'tu pias laetis animas reponis sedibus.'

1. 744. *ἐκεῖ*, 'yonder,' like *ἐκεῖσε* l. 363, a common euphemism for the world of spirits. Cp. Soph. *Elect.* 356 *εἴ τις ἔστ' ἐκεῖ χάρις*.

1. 745. *ἀγαθοῖς*, &c. Compare the splendid apostrophe of Tacitus to the dead Agricola, *Agric.* 46, 'si quis piorum manibus locus, si... non cum corpore extinguntur magnae animae, placide quiescas,' &c. Euripides here places Alcestis on a level with the heroes, for whom special honours were reserved; that of being co-assessor (*πάρεδπος*) with Hades and Persephone being the highest of all.

As the Chorus sing this farewell ode, they move slowly off the stage. The Chorus rarely went off in the course of a play; it does so however in the *Helena* 386, and in Soph. *Aias* 814.

Enter SERVING-MAN (one of the *ἐφεστῶτες* mentioned in l. 547), to Heracles sitting at his meal.

Ll. 747-860. SERVANT. 'A ruder guest than this Heracles have I never seen! entering my master's house in spite of our sorrow; then falling to at the feast and the wine, with uncouth songs, and a garland on his brow—we mourning for our mistress all the while, who was a mother to us all. How I hate him! and justly too—the villain!' HERACLES. 'Ho, there! why those doleful looks, that frowning brow? all for a stranger too! Come hither and be wise. All men (thou know'st) must die; and fortune is fickle. Drink then with me and be merry; put off thy gloom, while thou mayest; else life is not worth the living.' SERV. 'This is no time for mirth; knowest thou not our trouble?' HER. 'A stranger (so he told me) died here but now.' SERV. 'A home friend rather.—But leave us to our mourning.' HER. (aside) 'Am I deceived? (To the Servant.) Who is dead here? the truth, I pray?' SERV. 'Tis my lord's wife, Alcestis, that is gone.' HER. 'How sayest thou?—And then to make me your guest?' SERV. 'Nay, he would have it so.' HER. 'What a tale hath he put upon me! else would I never—. (He dashes the chaplet on the ground.) Where is the tomb, the tomb, I say?' SERV. 'Yonder, up the hill, Larissa-wards.' Exit SERVANT. HER. 'Courage, heart of mine; now show thy pedigree! I will seek Death at the tomb and deliver her from his hands: strong though he be, he shall not hold his prey. All this and more for his sake, who is my best friend, my most noble host.'

1. 747. *παντοῖας*, 'every sort of land,' barbarian as well as Greek.

1. 752. *ἀμείψασθαι*, 'to pass,' lit. 'to change' one's position from outside to inside, or *vice versa*. Thus in *Elect.* 750 *ἀμείψον δώματα* means 'leave the house,' but in Aesch. *Choeph.* 573 *ἀμείψω βαλόν* is 'I will cross the threshold.' See on *ἀμείψαι* l. 461.

1. 754. τὸ προστυχόντα, 'what was set before him.' Admetus had ordered σίτων παρεῖναι πλῆθος (l. 548), but it seems this was not enough. The voracity attributed to Heracles is quite a common-place with the comic poets, the titles ἀδηφάγος, Βουφάγος, &c. being freely applied to him. Aristophanes has an amusing scene in the *Frogs*, 549, &c., and Epicharmus in his *Busiris* describes the gluttony of Heracles and his bestial manner of eating. Lucian represents him as a god who does not care for 'smokeless offerings,' but likes plenty of good meat. All this is part of his character as an *athlete*, according to Greek ideas of training-diet, which ran decidedly in the direction of over-feeding.

1. 755. εἰ, with opt. = *si quando*, 'whenever we did not bring anything, he would urge us (imperf.) to do so.'

1. 756. χείρεσσοι. This Epic form also occurs in Soph. *Antig.* 1297. Such forms are rare in iambic lines; here it suits the mock heroic tone the servant is made to assume in this and the following lines, which have been thought to be borrowed from some *scolium*, or drinking song.

κισσων, probably 'made of ivy-wood,' since Euripides speaks of a σκύφος κισσοῦ in *Cyclops* 390. It is called κισσύβιον in Hom. *Od.* ix. 346, and Theocr. *Id.* i. 27. [Potter renders it 'wreathed with ivy,' which is possible.]

1. 757. μητρός, i. e. the grape, dark wine being reputed strongest; or it may be the vine. Anacreon calls wine γόνον ἀμπέλου. Cp. Aesch. *Persae* 620 ἀκήρατόν τε μητρὸς ἀγρίας ἀπὸ ποτόν, παλαιᾶς ἀμπέλου γάνος τόδε. So in Plautus, *Amphitryon* i. 1, 174 'eam ego (hirneam), ut matre fuerat natum, eduxi meri.'

εὔζωρον, prob. from ζερός, 'lively'; hence = ἀκρατος, 'unmixed,' i. e. 'strong' wine. A drunkard was said ζωρότερον πίνειν.

1. 758. ἔθερμην, past tense in connexion with the *historical* pres. πίνει (l. 757).

ἀμφιβάσα, 'getting round him,' like a flame encircling a caldron. This, and ll. 760 &c., may be compared with *Cyclops* 424 ἐγὼ δὲ . . . σπλάγχν' ἔθερμαινον ποτα· ἀδει δὲ παρὰ κλαίουσι συνναύταις ἐμοῖς ἀμουσα.

1. 759. μυρσίνης. Cp. l. 172 n. Here the myrtle is festive, being sacred to Venus. See Hor. *Od.* i. 38, 6; ii. 7, 23, &c.

1. 762. προτιμῶν, 'caring for.' Cp. l. 155 n.

1. 764. τέγγοντες. For the participle after δεικνύναι and similar verbs see ll. 150, 155, 439 n.

έφετο (imperf.), 'repeatedly enjoined us.'

1. 767. πανούργον, 'rascally.' For derivation see Lexicon. Aristotle, *Ethics* vi. 12, defines πανούργια thus:—'There is a faculty called cleverness (δεινότης), which can avail itself of every possible means towards a given object. If the object be good, the faculty is praiseworthy; but if bad, it becomes *rascality* (πανούργια).'

1. 768. ἐξέτεινα χεῖρα, in token of farewell to the deceased. Cp. Aesch. *Choeph.* 8 οὐδὲ ἐξέτεινα χεῖρ' ἐπ' ἐκφορῆ νεκροῦ.

1. 771. ὄργας, 'angry moods.' So *irae*, as 'temperat iras' Virg. *Aen.* i. 57. Cp. 'the furious winter's *rages*' in *Cymbeline*. For the mutual affection between Alcestis and her servants see ll. 192, &c.

ἄρα = *nonne*, as in ll. 229, 341.

1. 772. κακοῖς, 'our troubles.' Cp. Aesch. *Agam.* 1580 ὑβρίζειν ἐν κακοῖσιν οὐ σέβω.

1. 773. οὗτος, 'you there!' used in familiar addresses; cp. *Hec.* 1127 οὗτος, τί πάσχεις; Soph. *Oed. Col.* 1627 ὁ οὗτος οὗτος, Οἰδίπος, &c. It thus refers to the 2nd person (Lat. *iste*), as ὅδε does to the 1st, and denotes some one *near*, that is *familiar*; whereas ἐκεῖνος (*ille*) implies distant respect.

σεμνόν, 'solemn' (as in l. 800), in a reproachful sense. Cp. *Hipp.* 93 τίς δ' οὐ σεμνὸς ἀχθεινὸς βρότων; where it is contrasted (as here l. 775) with εὐπροσήγορος, 'affable.' It denotes a gloomy, reserved, unsocial temper. [Σεμνός is for σεβ-νός, from σέβ-ω, lit. = *reverendus*.]

πεφροντικός, 'thought-absorbed' (Browning). The *perf.* part. implies a settled state of mind. So βλέπειν σεσαρός, ἐγρηγορός, &c.

1. 774. τὸν πρόστολον, as we say, 'a servant,' the article denoting a class, not an individual. To receive guests with a sullen look was not only wrong from a social point of view, but was regarded as an ill omen. Prof. Paley notes how in Aesch. *Agam.* 503 the statues of the gods are bidden to greet the king on his return with cheerful countenances (*φαιδροῖσιν ὅμμασι*).

1. 777. συνωφρυωμένῳ. Cp. l. 800, also Hor. *Sat.* ii. 2, 125 'contractae seria frontis.'

1. 778. θυράιου πήματος. Admetus had told Heracles that he was in mourning for a 'stranger' (*ὁθνεῖος*), l. 533.

1. 779. ὅπως ἀν, &c. = 'so shall you become (if you listen to me).' For ὡς ἀν marking an implied *condition* see l. 740 n.

καὶ is slightly ironical, 'that you may *e'en* become wiser,' implying that a little more wisdom would do him no harm.

1. 780. οἰδας. This Ionic form for *οἶσθα* is very rare in Attic Greek, but there is no reason to suspect its genuineness. The plurals *οἴδαμεν*, &c. also occur, but seldom.

1. 781. πόθεν = 'of course not.' Cp. l. 95 n.

1. 782. Cp. l. 419, Soph. *Elect.* 1173 (of death) πᾶσιν γὰρ ἡμῖν τοῦτ' ὀφειλεται παθεῖν. So Phaedrus *Fab.* xxv. 19 'mors vicina flagitabit debitum.'

1. 783. Cp. *Anacreontica* xv. 9—

Τὸ σήμερον μέλει μοι·

τὸ δ' αὔριον τίς οἴδεν;

also Hor. *Od.* iv. 7, 17.

1. 785. τὸ τῆς τύχης, 'the course of fortune ;' not a mere periphrasis for τύχη. Cp. τὰ τῆς ἐμπειρίας (Thuc. vii. 49), 'the results of their experience,' and similar phrases.

οἱ προβήσεται, 'whither it will tend,' i.e. 'the issue.' Cp. *Med.* 1117 καραδοκῶ τάκειθεν οἱ προβήσεται.

1. 786. ἀλίσκεται, 'is attained' or 'discovered.' Cp. Soph. *Oed.* *Tyr.* 110 τὸ ζητούμενον ἀλωτόν, 'is discoverable.'

τέχνη, the soothsayer's art, often ridiculed by Euripides, e.g. in *Elect.* 400 μαντικὴν χαίρειν ἔω, and elsewhere.

1. 790. For the double superlatives cp. μέγιστον ἐχθίστη *Med.* 1323, μάλιστα φίλατος *Hippol.* 1421. So 'most Highest,' 'most principal,' &c. in the Bible. In the *Hippolytus*, l. 6, Aphrodite threatens ruin to those who neglect her worship.

1. 792. τὰ δὲλλα, 'these gloomy' or 'ill-timed thoughts ;' lit. 'other' than the occasion demands. Cp. *Herc. Fur.* 116 τὰ δὲλλα ἔα.

[1. 795. Some editors adopt the Aldine reading τύχας, rendering ὑπερβαλάν, 'having surmounted,' and supposing the Servant to have stepped forward at the words δεῦρ' ἐλθέ (l. 779) towards the table, at which Heracles was seated. But πύλας (though an unusual word for the door of a room) has good MSS. authority. The words τάσδ' ὑπερβαλάν πύλας recur at l. 829.]

1. 797. ξυνεστῶτος, 'sullenness,' = ξύστασις φρενῶν *Hippol.* 983. Cp. Cic. *Tusc. Disp.* iv. 31 'animi contractio.' The metaphor is either from gathering clouds, or from the general idea of solidity, sternness, or rigour of mind.

1. 798. μεθορμιεῖ σε, 'shall change you,' lit. 'unmoor.' Cp. *Med.* 441 μεθορμισασθαι μόχθων πάρα.

πίτυλος, 'the plash' of the wine in the goblet. So δακρύων πίτυλος *Hippol.* 1464. The derivation is doubtful.

1. 799. Cp. the maxim of Sardanapalus, quoted in the Anthologia—
εὖ εἰδὼς ὅτι θυητὸς ἔφυς τὸν θυμὸν δέεε,
τερπόμενος θαλίσσει θανόντει σοὶ οὕτις ὄνησις.

1. 802. Cp. Mart. *Epigr.* vi. 70 'non est vivere, sed valere, vita ;' Seneca *Epist.* 99 'intelligas in longissima vita minimum esse quod vivitur.'

1. 803. πράσσομεν, &c. i.e. 'our present business is not one of mirth,' &c. [But πράσσομεν may = 'we fare,' if *οἴα* be taken adverbially, like κεδνὰ πράξειν l. 605.]

1. 807. τί ζῶσιν; 'how (say you) they live?' Cp. *Phoen.* 1726, where Oedipus exclaims δέιν' ἐγὼ τλάς, and Antigone answers τί τλάς; So in Terence, *Andria* v. 3, Simo replies to his son Pamphilus 'Quid mi pater?'

1. 810. οὐ χρῆν, &c. 'ought I not to be well treated?' i.e. 'ought I to lose good cheer, just because of a *stranger's* death?'

οῦνεκα, 'for the sake of,' i.e. 'notwithstanding.' Cp. Soph. *Elect.* 787 *τῶν τῆσδ' ἀπειλῶν οὔνεκ'* ήμερέυσομεν, 'we will rest at peace for all her threatenings.'

1. 811. οἰκεῖος, 'a home friend.' [There is little doubt as to the right reading, but many read *θυραῖος*, supposing it to be ironical—'very much of a stranger she was to be sure!'] The use of *οἰκεῖος*, 'one of the family,' does not actually let out the secret, though it arouses Heracles' suspicions.

1. 812. Heracles tries to think whether Admetus might have left unmentioned some *greater* calamity.

1. 813. χαίρων *ἴθι*, lit. 'go with a blessing,' a formula of getting rid of a person. So in *Phoen.* 921 Creon says to Teiresias *χαίρων ίθ'*, οὐ γὰρ σῶν με δεῖ μαντευμάτων.

1. 816. ἀλλ' ἦ, &c. 'have I really?' or 'can it be that I have been served so ill?' &c.

1. 817. Cp. *Hippol.* 923 οὐ γὰρ ἐν δέοντι λεπτουργεῖς, πάτερ, = *impulsive*.

δέξασθαι, *ut te exciperent*. For the Greek infinitive see 1. 657 n.

1. 819. Heracles interrupts the Servant with the crucial question 'Who is dead?' thus forcing him to tell. He forgot, or perhaps ignored, what Admetus had told him about his parents and children (ll. 515, 517).

[1. 820. τι φροῦδον, the reading of the best MSS. Others have *τις φροῦδος*, which would be correct in spite of the neuter *τέκνων*. Cp. Soph. *Oed. Tyr.* 1167 *Λαὸν τις ἦν γεννημάτων.*]

1. 821. μὲν οὖν, 'nay rather,' *immo*, correcting the last speaker. Cp. Plato, *Gorgias*, ἐγὼ οὐ φημι; *φημὶ μὲν οὖν ἔγωγε*, 'I deny it? nay rather, I assert it.'

1. 822. ἐπειτα, 'after that,' i.e. 'notwithstanding this.' In *Medea* 1398 Jason exclaims *κάπειτ' ἔκτας*; 'didst thou *nevertheless* slay (thy children), in spite of thy professed love for them?

1. 824. For *σχέτλιε* see 1. 470 n.; for *ἥμπλακες* 1. 242 n.

1. 827. ἐπειθε (imperf.), 'urged his persuasions.'

1. 829. βίᾳ θυμοῦ, *invito animo*. So *φρενῶν βίᾳ* Aesch. *Sept. c. Theb.* 608.

1. 831. κάτα. See note on *ἐπειτα* 1. 822. At these words he tears the garland from his head.

1. 832. ἀλλὰ σοῦ, &c. 'but it was *your* fault,' &c. or the gen. of exclamation, 'to think of *your* not telling me!' like *τῆς ἐμῆς κάκης*, 'to think of *my* weakness!' *Med.* 1051 (Paley).

1. 833. [For *δώμασιν* another reading is *δώμαρος*, and for *προσκειμένου προκειμένου* = *παρόντος*. Cp. 1. 551 note.]

1. 834. ποῦ καὶ; 'where?' (with emphasis), or 'but tell me, where.'

See 1. 142 n. on the difference made by the position of *καὶ* in *καὶ πῶς*, *πῶς καὶ*, &c.

1. 835. *πάρ*' οἴμον (accus.), 'as you go along the road,' *secundum viam*. The custom of building tombs along the wayside is well known. In *Rhesus* 881 Hector orders the dead to be buried *λεωφόρους πρὸς ἐκτροπάς*, 'at the turning-off from the public road.' The wayside tomb of one Brasilas is mentioned by Theocritus, *Idyll.* vii. 11, imitated by Virgil, *Ecl.* ix. 60. Burial within the city walls was forbidden from early times both in Greece and at Rome. One of the Laws of the XII Tables was *Hominem mortuum in urbe ne sepelito neve urito*.

1. 836. *ἔκ* = *ἔξω*, 'outside of.'

The Servant having left the stage, Heracles utters the following soliloquy, ll. 837-860.

1. 837. *καρδία*, &c. So Odysseus (Hom. *Od.* xx. 18) summons up courage, addressing his *φίλον ἥτορ* thus, *τέτλαθι δή, κραδίη, καὶ κύντερον ἀλλο ποτ*' *ἔτλης*.

1. 839. For the pedigree of Heracles see 1. 509 n. Alcmena is called *Τιρυνθία* because of her marriage with Amphitryon, king of Tiryns.

1. 843. Here, as elsewhere, Thanatos is identified with Hades as 'king of the dead.' Cp. 1. 1140. In 1. 25 he is simply the 'sacrificer.'

1. 844. *φυλάξω*, 'watch for,' as in Hom. *Od.* iv. 670 *αὐτὸν ίόντα λοχήσομαι ἥδε φυλάξω*. Cp. *φρουρῶν τόδ'* *ἥμαρ* 1. 27.

1. 845. *προσφαγμάτων*, gen. after *πίνοντα*, 'drinking of the offerings.' These are probably blood-offerings (1. 851) preceding the customary ones of milk, honey, and wine (Aesch. *Persae* 616, &c.). But in Hom. *Od.* xi. 25, &c. the sacrifice of a victim seems to follow these other offerings (*τὰ δὲ μῆλα λαβὼν ἀπεδειροτόμησα, &c.*).

1. 849. *πρὶν*, for *πρὶν ἄν*, with subj., as *πρὶν μάθης* Soph. *Philoct.* 917. The *ἄν* is often omitted by the poets, sometimes also in prose, as Thuc. viii. 9 *πρὶν τι καὶ ισχυρὸν λάβωσι*. *Πρὶν* (*ἄν*) with subj. always follows a negative clause or its equivalent, as *οὐ ποιήσω πρὶν* (*ἄν*) *ἔλθης*.

1. 850. *ἢν δ' οὖν*, &c. 'but if I should miss.' *Οὖν* = 'really' (1. 73 n.), is best rendered by an emphasis on the verb.

1. 851. *αἵματηρὸν πέλανον*, 'clotted blood.' See 1. 845 n. Cp. *πέλανος αἵματοσταγής* Aesch. *Persae* 812. In the *Choephoroi* 89 *πέλανος* is a liquid. Pausanias says that Cecrops, thinking it wrong to sacrifice animals, substituted cakes, called *πέλανοι*.

τῶν κάτω, after *δόμους*, with *Κόρης*, &c. in apposition.

1. 852. For *Κόρη* as a title of Persephone see 1. 358 n.

ἀνηλίους. Cp. 1. 437 n.

1. 857. *αἰδεσθεῖς*. For the meaning of *αἰδάς* cp. 1. 601 n.

1. 859. *κακόν* here = *ἀγνώμονα*, 'ungrateful.'

ll. 861-934. Heracles sallies forth in quest of Thanatos at the tomb. Admetus, returning from the funeral, stops at the palace-doors, which he dares not enter, and vents his grief in lyric verse, the Chorus responding. This kind of lament, sung by an actor and the Chorus alternately, was called a *Commos* (*κομμός*). How Heracles managed to avoid meeting Admetus on his way from the tomb does not appear. This may be an oversight on the part of Euripides.

1. 865. *πῶς ἂν* here = *utinam*. The same expression occurs in *Med.* 97.

1. 867. *κείνων ἔραμαι*, 'I long for their state,' i. e. of the dead. Cp. ἔκει l. 744. Perhaps Aristophanes parodied this in the *Vespae* 751, where the law-loving Philocleon says, *κείνων ἔραμαι, κεῖθι γενοίμαν, ἵν* ὁ κῆρυξ φησί: 'τίς ἀψήφιστος; ἀνιστάσθω.'

1. 869. *πόδα*, often added after verbs of motion, as *ἔκβὰς πόδα* *Heracl.* 802. Cp. *προβὰς κῶλον δεξιόν* *Phoen.* 1412.

1. 870. *ὅμηρον*, a 'hostage' for his life, because she died for him.

1. 874. *δι' ὁδύνας ἔβας*, also in *Elect.* 1210. Cp. *Hippol.* 1164 *δι'* ἔχθρας ἀφιγμένος, *Xen. Anab.* iii. 2, 8 *διὰ φιλίας* *λέναι*.

1. 875. *οὐδὲν ὥφελεῖς*. A story is told of Solon lamenting his son's death, that when one said *ἀλλ' οὐδὲν ἀνύττεις*, he replied *δι' αὐτὸ τοῦτο δακρύω, ὅτι οὐδὲν ἀνύττω*.

1. 877. The antistrophic line 894 shows that a syllable is wanting here. [Paley proposes to read *κάταντα*.]

1. 878. *ἡλκωσεν*. Cp. *Suppl.* 222 *ἡλκωσας οἴκους*. The metaphor is from a festering wound (*ἔλκος*).

1. 879. Perhaps *ἥ* is to be supplied before *ἀμαρτεῖν*, or *ἀμαρτεῖν* = *τοῦ ἀμαρτεῖν*, but this latter construction is rare. It may be better to take it thus—'What loss (*τί ἀμαρτεῖν*) is a worse evil than (the loss of) a faithful wife?' condensed for *τοῦ ἀμαρτεῖν πιστῆς ἀλόχου*.

1. 880. *μὴ ὥφελον οἰκεῖν*, = *ὥφελον μὴ οἰκεῖν*, since *ὥφελον* literally means 'I ought,' i. e. 'would that I,' &c. Cp. *Soph. Philoct.* 969 *μήποτ' ὥφελον λιπεῖν*.

1. 882, &c. Cp. ll. 238, &c. and the passage from *Medea* quoted in the note there, beginning *καὶ φημι βροτῶν οὔτινές εἰσιν πάμπαν ἄπειροι, &c.*

1. 883. There is a similar passage in *Hippol.* 258 *τὸ δ' ὑπὲρ δισσῶν μίαν ὡδίνειν ψυχὴν χαλεπὸν βαρὸς ὡς κάγῳ τῆσδ' ὑπεραλγῶ*, i. e. it is enough for each soul to bear its own bitterness, without having to bear another's also.

τῆς = *ἔκεινης*. See on l. 264.

1. 886. Cp. *Hom. Il.* x. 63 *θαλάμους κεραϊζομένους*. [The derivation from *κέρας*, as if referring to the attack of horned animals, is doubtful. It is more probably from *κέρ*, the stem of *κείρειν*, 'to shear' or 'cut,' i.e. 'to ravage,' like *τέμνειν γῆν*.]

1. 890. *πέρας*, &c. said, in reference to Admetus' incessant exclamations of woe. *ἀλγέων*, a disyllable. See 1. 873 in the strophe.

1. 892. See on 1. 417, &c.

1. 893. Cp. *Orest.* 979 *ἔτερα δ' ἔτερος ἀμείβεται πήματα*.

1. 896. *ὑπὸ γαῖαν* (accus. of motion), 'who have gone below.' Cp. 1. 238 n.

1. 897. *βίψαι*, 'throw myself,' as in *Cyclops* 166 *βίψαι τ' ἐς ἄλμην λευκάδος πέτρας ἄπο*. Many active verbs are thus used intransitively, as *κρύπτειν*, *πάλλειν*, *ἐγέίρειν*, *βάλλειν*, *τρέπειν*, *φέρειν*, &c. With *βίπτειν* cp. Milton, *L'Allegro* 113, 'out of doors he flings.'

1. 901. *σὺν ἀν* *ἔσχεν*, another instance of *tmesis*; cp. ll. 548, 579 n. Here it is less observable, because *σὺν* has the adverbial force of *simul*, instead of forming the compound *συνέχειν* = *cohibere*.

1. 902. *διαβάντε*, masc., though in apposition with *ψυχάς*, which is in sense masculine, or at least common. Cp. Hom. *Il.* viii. 455, where two goddesses are said to be *πληγέντε κεραύνῳ*. In Soph. *Oed. Col.* 1676 Antigone speaks of herself and sister as *ἰδόντε καὶ παθόνσα*. There was probably only one *original* form for the dual in adjectives. In the article especially *τώ* and *τοῖν* are used with feminine nouns, as *τὼ γυναικε*, &c.

1. 903. *ἐν γένει*, 'a relative.' Cp. Soph. *Oed. Tyr.* 1016 *ἥν σοι Πόλυνος οὐδὲν ἐν γένει*. Some suppose an allusion to Pericles, but he had two sons, who died nearly at the same time; others to Anaxagoras, who is said to have exclaimed, on hearing of his son's death, 'I knew I had begotten a mortal child.' But the case is very likely an imaginary one.

1. 907. *ἄλις*, 'moderately,' lit. 'enough and no more.' Cp. *Med.* 629 *εὶς δ' ἄλις ἔλθοι Κύπρις, οὐκ ἄλλα θεὸς εὐχαριστοῦτω.*

1. 910. *βιότου πόρσω* = *longe proiectus aetate*. So *πόρρω τοῦ βίου* Plato, *Apol. Socr.* ch. 29, *πρόσω ἀρετῆς* Hdt. vii. 237. These are genitives of respect. See on *ἥκοντα βίου* 1. 291.

1. 911. *σχῆμα δόμων*, not a mere periphrasis for *δόμοι*, but giving a picture of the old familiar form of the house, as it strikes his eye. Cp. *σχῆματ' οἴκων* *Hec.* 619, 'Ασιάτιδος γῆς σχῆμα *Androm.* I.'

1. 912. *μεταπίπτοντος*, 'changing,' perhaps a metaphor from the *fall* of the dice. Cp. *Ion* 412 *μεταπέσοι βελτίονα*, 'may there be a change for the better.'

1. 914. *τὸ μέσον*, 'the difference.' So in Hdt. i. 126 the Persians, comparing a day of toil with one of festivity, say *πολλὸν εἶναι τὸ μέσον*.

1. 915. *πεύκαις*, i. e. nuptial torches (*taedae*). Mount Pelion, which overlooked Iolcos the home of Alcestis (1. 249), was famed for its pine-groves. The 'Pelian pine' is mentioned in *Medea* 3, 4, as furnishing materials for the ship Argo.

1. 920. ἀπ' ἀμφοτέρων, 'by parents on both sides.' Admetus' parents were Pheres and Clymene, those of Alcestis were Pelias and Anaxibia.

1. 921. εἴμεν, a less common, but a genuine Attic form of εἴημεν. Plato also has εἴτην and εἴτε. ἀριστέων, a trisyllable. Cp. l. 890.

1. 922. Cp. *Med.* 1176 ἀντίμολπον ὀδολυγῆς κάκυτον, 'a cry of wailing instead of a cry of joy.' Ἀντίπαλοι must be repeated with στολμοί before πέπλων in the next line.

1. 925. λέκτρων κοίτας, for λέκτρα, a common pleonasm (not quite like σχῆμα δόμων l. 911). So θρήνων ὁδυρμοί, πέπλων φάρος, &c. Cp. μελάθρων στέγαι l. 248.

1. 926. παρά implies contrast with former prosperity, making the present loss more bitter. With the accus. after ἥλθεν it means 'following close upon.' Paley quotes *Heracl.* 611 παρὰ δ' ἄλλαν ἄλλα μοῖρα διώκει. [Similarly *secundum*, as in *Livy* xxi. 45 'secundum precationem caput pecudis saxo elisit,' i. e. 'directly after the prayer.'] For the sense cp. *Hel.* 418, *Troad.* 634.

ἀπειροκάκω. Cp. *Thuc.* v. 105 μακαρίσαντες ὑμῶν τὸ ἀπειρόκακον οὐ ζηλοῦμεν τὸ ἄφρον.

1. 934. δάμαρτος with παρέλυστεν, 'has parted from a wife.' [If παρέλυστεν contains a metaphor from unyoking one ox of a pair (Paley), we are reminded of Virgil's description of the plague-stricken ox in *Georg.* iii. 517 'It tristis arator, maerentem abjungens fraterna morte juvencum.' The old reading was πολλοῖς in l. 932, i. e. 'the death of a wife has loosed the bond of love (φιλίαν supplied) to many.')

II. 935-961. ADMETUS. 'Surely her lot is more blest than mine; for she is freed from pain and sorrow. But how shall I bear the desolation within these walls and the maiden throngs without? My enemies too will point at me and say—"See the man who dared not die!" Better far is death than such a life.'

1. 935. δαίμονα, 'fate.' Cp. *Ion* 1269 ἐσθλοῦ δ' ἔκυρσα δαίμονος.

1. 936. ὅμως, 'still (it is so).' Ὅμως is often attached to a participle, though it belongs to the principal clause. Cp. *Med.* 282 ἐρήσομαι δέ, καὶ κακῶς πάσχοντος' δόμως.

1. 937. For the sentiment cp. *Soph. Oed. Col.* 955 θανόντων δ' οὐδὲν ἄλγος ἀπτεται.

1. 938. εὐκλεής, 'glorified,' in contrast with his own inglorious state (l. 961).

1. 939. οὐ χρῆν (imperf.), 'ought not to be alive' (l. 955 n.). Cp.

1. 379. Admetus almost repeats his father's words, now feeling the force of them, παρελθὼν τὴν πεπρωμένην τύχην (l. 695).

1. 940. ἄρτι μανθάνω, 'now (at last) I know it.' The foreboding of the maid-servant, l. 146, is realised, for the blow *has* come. See note there, also on l. 382.

l. 942. For the double *āv* see l. 72 n.

l. 944. ἔξελâ, the Attic contracted future (ἔλάσω, -άω, -ῶ). Cp. ἔλωσι

l. 951. Only a few verbs in -άω, -έω have this future; mostly those in -άννυμι, and several in -άξω, as *βιβάξω*, &c.

l. 948. οἱ, i.e. the servants, as shown by δέσποτιν following.

l. 951. γάμοι, 'nuptials' or 'nuptial-feasts,' a common meaning of γάμος in the plural.

ἔλωσι (see l. 944 n.), 'will drive me away,' or perhaps 'drive me distracted,' Lat. *agitare*.

l. 952. So γυναικοπληθῆς ὅμιλος, Aesch. *Pers.* 127.

l. 955. τὸν αἰσχρῶς ζῶντα, 'who to his shame yet lives,' = ὅν οὐ χρῆν ζῆν l. 939. Ζῆν is simply 'to be alive;' the manner or course of life is expressed by *βιοτεύειν*.

l. 957. δοκεῖ, 'wishes to be thought' or 'pretends to be.' Cp. Aristoph. *Equit.* 392 κἀτ' ἀνὴρ ἔδοξεν εἶναι. For εἴτα see ll. 822, 831 n.

l. 959. πρὸς κακοῖστ. Cp. l. 557.

l. 960. κύδιον, often = κρεῖσσον simply, but is here 'more glorious,' by contrast with αἰσχρῶς, κακῶς, &c.

ll. 962-1005. CHORUS. 'Nothing is stronger than Necessity; neither drug nor magic spell. She heeds not prayer or sacrifice, and nought may soften her relentless breast. Even Zeus worketh his will by her aid. Thou, Admetus, art in her grasp; for thou canst not restore thy lost one—dear in death as in life. Yet mourn her not as dead, but worship her, for she is a spirit blest.'

l. 962. A Chorus in the *Medea*, l. 1081, opens in a similar way—πολλάκις ἡδε διὰ λεπτοτέρων μύθων ἔμολον, &c. Here the poet is doubtless alluding to his own knowledge of natural science, acquired chiefly from Anaxagoras. The mention however of Orphic doctrines derived from the neighbouring Thrace (l. 967) is suited to the character of his *Pheraeian* chorus.

μούσας = literature generally, but especially verse, as distinguished from λόγων, the maxims of philosophers and the arguments of sophists.

l. 963. μετάροτος, 'soaring aloft' in the highest regions of philosophy and literature; but there is a special reference to Euripides' favourite study of astronomy. Devotion to the study of μετέωρα was a special (though utterly unfounded) charge against Socrates, and is made much of by Aristophanes in the *Clouds*.

l. 965. ἀνάγκας, &c. Cp. *Hel.* 514 δείνης ἀνάγκης οὐδὲν ισχύειν πλέον, and the passage in Horace, *Od.* i. 35, 17 beginning 'Te semper anteit saeva Necessitas.' In reply to the question 'What is strongest?' Thales is said to have answered ισχυρότατον 'Ανάγκη, κρατεῖ γὰρ πάντων.

l. 967. The so-called 'Orphic' mysteries were rites (*τελεταῖ*) of

purification, but Orpheus was also credited with medical lore, possibly from being confounded with Musaeus his alleged disciple. Aristophanes distinguishes between them, *Ranae* 1032. The *σανίδες* are tablets containing prescriptions; these were kept in a temple of Dionysus on Mount Haemus in Thrace.

1. 967. *τὰς* = *ᾶς*. This ancient use of *δ*, *η*, *τό* occurs even in an iambic line, Aesch. *Agam.* 507 *Διὸς μακέλλη, τῇ κατέργασται πέδον.* Only once do we find it in the nominative, *ἔρως ὁ κατ' ὄμμάτων στάζεις πόθον, Hippol.* 52; and there the reading is doubtful.

1. 968. 'Ορφέα γῆρας = 'the melodious Orpheus,' like Καδμείαν μέριμναν *Phoen.* 1064, Πιτθέως γῆρας *Hippol.* 794. Cp. Homer's *βίη Ἡρακληίην*, and 'vis Geryonai,' 'Herculeus labor,' &c. in Latin.

1. 970. For Aesculapius, the son of Phoebus, see 1. 4 n. Here the Greek 'medical schools' are alluded to, whose members claimed descent from him. Of these Hippocrates of Cos was the most famous.

1. 972. *ἀντιτεμών* refers to the shredding of herbs as antidotes for diseases. Cp. Pindar, *Pyth.* iv. 393 *ἀντίτομα στερεάν ὀδυνᾶν*, Aesch. *Agam.* 17 *ἀντίμολπον ἐντέμνων ἄκος.*

1. 973. *μόνας*, i.e. Hades (or Thanatos) excepted. Cp. 1. 424 n.

1. 976. *μείζων*, 'with greater force.' Cp. *Med.* 627 *ἔρωτες ἄγαν ἐλθόντες*, the opposite of *εἰ δ' ἄλις ἐλθοι* (quoted on 1. 907).

1. 978. *ὅ τι νεύσῃ*. For the omission of *ἄν* see note on *ὅτου ἀγνίσῃ*, 1. 76. The will of Zeus was represented by his 'nod' (hence the word *numen*). Cp. Hom. *Il.* i. 526 *οὐδ' ἀτελεύτητον, ὅ τι κεν κεφαλῆ κατανεύσω.*

1. 979. *σὺν σοί*, because even Zeus 'cannot evade his destiny' (Aesch. *Prom.* 526), and is therefore powerless without the aid of Necessity.

1. 980. *δαμάζεις*, 'you subdue,' i.e. 'soften' or 'melt,' or perhaps 'reduce' the iron from the ore (as Paley explains it). The Chalybes were iron-workers of Pontus in Asia Minor, mentioned by Herodotus i. 28, and by Xenophon, *Anab.* v. 5. The usual form of the name is *Χάλυβες*, from *Χάλυψ*, but the nom. sing. *Χάλυβος* occurs in Aesch. *Sept. c. Thebas* 725.

1. 981. *ἀποτόμου*, 'harsh,' 'relentless.' Cp. 1. 118 n. So 'animo *praeruptus*' Tac. *Ann.* xvi. 17.

αἰδώς, 'compunction,' from the idea of 'respect,' as explained on 1. 601.

1. 982. *καὶ σέ*, 'thee too,' addressing Admetus.

1. 989. *σκότιοι φθίνονται*, 'perish darkling,' i.e. in the darkness of death. [Others make *σκότιοι = νόθοι*, as in Hom. *Il.* vi. 24 *σκότιον δέ ἐ γένετο μήτηρ*, in allusion to the secret amours of the gods with mortal women, whence *heroes* sprung.]

1. 995. φθιμένων νεκύων, a common pleonasm, from Homer's νεκύων κατατεθνήτων, νεκύεσσι καραφθιμένοισι, &c.

ll. 996, &c. I.e. 'let not her tomb be a mere mound of earth, but a shrine to worship at.'

Θεοῖσιν δμοῖσι, a shortened form of comparison for θεῶν ναοῖς δμοῖσι. Cp. Hom. Il. xvii. 51 κομαὶ Χαρτεσσιν δμοῖσι, 'hair like (that of) the Graces.'

1. 1000. δοχμίαν, 'winding,' to get up the hill (δρθὴν οἴμον 1. 885). Cp. l. 575 n.

1. 1004. εν δὲ δοῖης. The δαίμονες, or spirits of the dead, were believed to have the power of conferring blessings on men. Hence in Aesch. Persae 224 the spirit of Darius is invoked ἐσθλὰ πέμπειν γῆς ἔνερθεν εἰς φάος.

1. 1006. καὶ μήν. Cp. l. 507 n.

Enter HERACLES, supporting a woman with her face veiled.
 Ll. 1008-1158. HERACLES. 'I would speak, Admetus, as a friend to a friend, Why didst thou conceal thy loss, and feast me in thy house of mourning? For this I cannot but blame thee. But to my errand. Take this woman, whom I have just won as a prize in a great contest, and keep her for me against my return.' ADMETUS. 'It cannot be; this would add sorrow to sorrow. How can I keep her here free from harm? I fear the report of men. Surely she is like Alcestis! Take her away; the sight troubles my soul.' HER. 'Would that I could restore thy wife! Cease thy vain grieving; time will do much.' ADM. 'Ay, if time and death be one; but now—' HER. 'Wilt thou not wed again? A new spouse might cheer thee.' ADM. 'Perish the thought! 'twere an insult to the dead.' HER. 'Receive now this woman.' ADM. 'Urge me not, I pray.' HER. 'I have good reasons; trust me. (Admetus consents.) Nay, to thy hands alone I commit her. Hold her fast; look now upon her!' ADM. 'Alcestis?' HER. 'Tis even she; thou hast thy wife again.' ADM. 'The blessing of Zeus be upon thee! But why stands she mute?' HER. 'The spell of death is on her, and three days must pass. But I go to my task.' ADM. 'Stay here on thy return, and fare thee well. Keep we now high festival, since blest is my lot indeed!'

1. 1009. μορφάς, 'ground of complaint.' Cp. l. 1017.

ὑπὸ σπλάγχνοις ἔχειν, 'to hide within one's breast,' i.e. say nothing about them.

1. 1010. ἤξιον, 'claimed the right,' 'expected.'

1. 1011. ἔξετάξεσθαι, 'to be treated;' lit. 'to be proved after examination (ἐξέτασις).' So Demosthenes, *de Corona*, speaks of himself as ἔξεταζόμενος, 'tried and proved' in his policy. Cp. the Latin 'spectatus amicus.'

1. 1014. ὡς δῆ, 'as if forsooth.' The δῆ, emphasising ὡς, gives the notion of pretence.

1. 1015. ἐλειψάμην, usually active; but cp. *χοὰς χέασθαι* Aesch. *Persae* 221.

1. 1021. Ιπποὺς Θρηκίας. See ll. 68, 483.

1. 1023. τύχοιμι, νοστήσαμι, both real optatives, 'what *I trust* I may not meet with, for *I hope* I may return.' *Τυχεῖν* takes the accus. as well as the gen.; cp. Aesch. *Choeph.* 698 *τυχεῖν τὰ πρόσφορα*, Soph. *Antig.* 1168 *τοῦτο τυχεῖν*.

1. 1024. προσπολεῖν δόμοις, 'to serve your house' as a handmaiden (*πρόσπολος*), not 'in your house.' Cp. *Troad.* 264 *τύμβῳ προσπολεῖν Αχιλλέως*.

[l. 1027. Another reading of good authority is *ἄξιον πόνου.*]

1. 1028. νικητήρια. A plural noun is often put诗etically in apposition with a noun singular. Cp. *σημεῖα* l. 717, *Hec.* 265 'Ελένη τάφῳ προσφάγματα, *Orest.* 1053 *μνῆμα ἐν, κέδρον τεχνάσματα*, Hom. *Il.* xxi. 268 *χρυσὸς δῶρα θεοῖς*. So 'clipeum Volcani dona,' Virg. *Aen.* viii. 729.

1. 1029. τὰ κοῦφα, after *νικῶσιν*, combines the ideas of 'smaller contests' (opp. τὰ μείζονα) and of 'feats of agility,' such as foot-racing. The woman was part of the larger prize for boxing and wrestling. [In Homer, *Il.* xxiii. 262, &c. the first prize is a woman and a tripod, the second a mare in foal, and the third a caldron.]

1. 1033. παρένται (*παρίημι*), 'to let slip,' *praetermittere*.

ἢν, with *αἰσχρόν*, 'it were a shame,' = 'it would have been.' The imperf. without *ἀν* is often conditional, when the general sense shows that the thing did not actually occur. So *καλῶς εἰχε, ἐβούλόμην, &c.*, and in Latin *poteram, oportebat, &c.* for *possem, &c.*

1. 1037. ἐν ἔχθροισιν τιθεῖς, 'counting you as an enemy;' lit. 'placing you among' or 'in the class of enemies.' Cp. Plato, *Rep.* v. ch. 19 ὡς γ' ἐν φιλοσόφοις τιθέναι. This is in answer to Heracles' remonstrance, l. 1011.

1. 1039. Cp. l. 557 καὶ πρὸς κακοῖσιν, &c.

1. 1042. ἔστιν, emphatic (as the accent shows), 'it is possible.'

1. 1045. μὴ μ' ἀναμνήσῃς. This is the reading of some MSS. of fair repute, but some editions have *μιμνήσκῃς* (corrected from *μιμνήσκεις*) with a comma after *Φεραίων*. The latter would mean '(I fear) lest you should remind me of my misfortunes,' not 'do not remind me,' which would require the *aorist* subj., as in the text.

1. 1049. ποῦ καί, 'where *too*' or '*besides*, where.' Cp. ll. 482, 834 n., also l. 1056.

1. 1050. πρέπει, 'she clearly shows,' not impersonal. Cp. l. 512 n.

1. 1051. ἀνδρῶν after *στέγην* which is governed by *κατά*. [Some take 'κατ' ἀνδρῶν = 'among the men,' and make *στέγην* the acc. after *ἐνοικήσει*, but this would seem to require *μετά*.] For the 'men's apartments' (*ἀνδρῶνες*) see l. 546 n.

1. 1052. στρωφωμένη, 'moving freely,' Lat. *versari*.

1. 1054. σοῦ, emphatic; 'for your credit' as well as my own; because Heracles had brought her there.

1. 1055. ἐσβήσας. Cp. *Bacchae* 466 Διόνυσος ἡμᾶς εἰσέβησε. This transitive aor. is not common in Attic Greek, but *βῆσε* is frequent in Homer.

1. 1056. καὶ πῶς = 'pray, how.' See references given on l. 1049 n.

ἐπεσφρῶ, subj. 'am I to introduce her?' Cp. *Elect.* 1032 λέκτροις ἐπείσφρησε. Εἰσφρεῖν is a distinctive Attic word = εἰσάγειν. So διαφρεῖν Thuc. vii. 32. The simple verb is not used.

1. 1058. ἐλέγξῃ, 'should reproach me,' followed by πίτνειν. The sense of 'accusation' comes from that of 'questioning' suspected criminals. Cp. l. 15 n.

1. 1059. For ἄλλης some read ἄλλοις. The adj. is often thus transposed; cp. *Orest.* 988 ποτανὸν δίωγμα πώλων = 'pursuit of winged steeds,' lit. 'winged steed-pursuit.' See l. 103 n.

1. 1060. τῆς θανούστης. This should strictly be καὶ ἐκ τῆς θανούσης to correspond with ἐκ τε δημότων l. 1057. But the word μέμψιν would not properly apply to Alcestis, who was dead.

1. 1062. ἔχουσα. For the participle with ζοθι see ll. 150, 438 n.; and for ταὐτά with dative, 'the same as,' l. 736 n.

1. 1063. προσήξαι, a perf. mid. form from the stem of εἴκω, found also in the Homeric pluperf. ἔικτο or ἤικτο, and in the active ἔικτον for ἔοικατον. Cp. Hom. *Od.* iv. 796 δέμας δ' ἤικτο γυναικί.

1. 1065. μή μ' ἔλης ἡρημένον, a sort of proverb, 'do not slay the slain,' meaning much the same as τὸν θανόντ' ἐπικτανεῖν Soph. *Antig.* 1030.

1. 1067. θολοῖ, 'troubles,' *turbat*. So θολερός, *turbidus*, is often used of grief and misfortune. Θόλος is the black fluid emitted by the cuttlefish, which discolours the water.

1. 1069. ἀρτι γεύομαι. Cp. l. 940 n.

1. 1071. ὅστις εἰστι, *quisquis veniet*, 'whatever god shall visit us.' [Εἰστι is Hermann's correction for εἰ σύ, which some editors retain, i. e. 'in whatever state thou art,' *qualiscunque es*, in reference to τύχην.]

καρτερεῖν δόσιν. Cp. *Androm.* 262 ἐγκαρτερεῖς δὴ θάνατον.

1. 1072. εἰ γάρ = 'would that I,' &c. Cp. l. 91 n. Εἰ or εἴθε with imperf. = 'I wish it were so now'; with aor. 'I wish it had been' (l. 1102); with opt. 'I wish it might be *hereafter*', as εἰ φαίεις l. 91.

1. 1075. ποῦ τόδε; 'to what purpose is this?' i.e. what is the good of saying this? Lat. *quorsum haec?*

1. 1076. οὐκ ζστι. Cp. l. 1042 n.

1. 1077. μή νυν ὑπέρβαλλε, 'do not then (*igitur*) give way to excess

(of grief'). [Another reading, of good authority, is ὑπέρβαινε, which means much the same, and goes well with ἐναισίμως, since ὑπερβαίνειν is especially used of transgressing laws. See next note.]

ἐναισίμως, 'moderately,' lit. 'with due regard to the decrees of fate (ἀίσα).' Cp. the Homeric κατ' αἰσαν = 'duly,' 'rightly.'

1. 1078. A sentiment as common as it is true. Cp. Aesch. *Prom.* 271 ἐλαφρὸν δύστις πημάτων ἔξω πόδα ἔχει παραίνειν, &c., and Ter. *Andria* ii. 1 'facile omnes, quum valemus, recta consilia aegrotis damus.'

1. 1079. τί ἀν προκόπτοις, 'what progress do you expect to make?' Cp. *Hippol.* 23 πάλαι προκόψασα. So in St. Luke ii. 52 προέκοπτε σοφία. The metaphor is probably taken from pioneers clearing the road in front of an army.

εἰ θέλεις (indic.), 'if (as a fact) you wish,' i.e. 'since you wish,' or 'it being your pleasure.' Cp. ll. 200, 327 n. [Some read θέλοις.]

1. 1080. ἔρως probably means 'desire of grief,' in reference to the natural relief one finds in giving vent to sorrow. Cp. *Suppl.* 79 ἄπληστος ἄδε μ' ἔξαγει χάρις γέων. So in Hom. *Od.* iv. 102 Menelaus says γέω φρένα τέρπομαι, and Lucan, *Pharsalia* ix. 111, says of Cornelia mourning for her husband 'perfruitur lacrimis, et amat pro conjugi luctum.' Cp. also Constance's reply to Philip, in Shakspere *King John* iii. 4 'Then have I reason to be fond of grief.' Heracles (l. 1081) understands Admetus to mean his love for Alcestis.

ἔξαγει, 'carries me away,' said of strong excitement.

1. 1082. ἀπώλεσεν, sc. 'Αλκηστίς, or perhaps τὸ φιλήσατ, which comes to the same thing. See on ἀπώλεσας, l. 179.

1. 1084. ὥστε, &c. refers to preceding line, = 'my loss is such that,' &c. 'Ανδρα τόνδε = ἐμέ, as in ll. 331, 690.

1. 1085. χρόνος μαλάξει. The very words of Alcestis when dying, l. 381.

ἵβασκει, 'is in its prime,' lit. 'is reaching maturity,' properly said of youths coming to manhood (ἥβη).

1. 1086. εἰ χρόνος, &c. 'if time means my death-time,' i.e. 'death alone can end my grief.'

1. 1090. τῷδε. Cp. l. 1084 n.

1. 1092. ὅπουπέρ ἔστι refers not so much to her *place* (i.e. whether here or in Hades) as to her state in the other world, and especially to the question whether she could know what was passing on earth. So Alcmena in *Heracl.* 946 speaks of her dead son as τὸν ὅνθ' ὅπου στί.

1. 1093. See δόφλισκάνω in Lexicon, and cp. γέλωτα δόφλεῖν *Med.* 403, ἀμαθίαν δόφλήσομεν *Hec.* 327. The full phrase 'to owe the penalty (δίκην) for a crime' was shortened into 'owe the crime' itself.

1. 1094. ὡς, &c. sc. αἴνει με from previous line; '(praise me, but) on

condition that,' &c. Or perhaps supply *ἴσθι*, 'be sure that,' &c. *Καλῶν* is the Attic future from *καλέ*(*σ*)*ων*. See on *ἔξελπ* l. 944.

1. 1095. *ἔπήνεστα* = 'you have my praise.' The aorist marks the simple action of the verb, without reference to time past or present. In English this idea is expressed by the present tense. So in *Med.* 708 *οὐδὲ ἔπήνεστα* = 'I do not approve,' *ib.* 791 *ἀμωξα*, 'I mourn for;' in Aristoph. *Equit.* 695 *ἴσθην ἀπείλας*, *ἔγέλαστα* = 'I like your threats, I laugh at them.'

1. 1098. *μή*, i. e. 'don't force me.' For *πρός σε*, &c. cp. l. 275 n.

σπείραντος. Cp. the Latin 'satus Anchisa,' &c.

1. 1099. *καὶ μήν*, 'and yet;' see on l. 653.

1. 1101. *ἐς δέον*, 'opportunely.' Cp. *ἐν δέοντι* l. 817.

1. 1102. *εἴθε ἔλαβες*. See l. 1072 n.

1. 1103. He means that his host will also gain a prize in getting back his wife; but Admetus understands it of sharing the joy of victory with his friend.

1. 1104. *καλῶς ἐλεξας* = 'thank you;' a polite form of assent. Lat. *benigne (dicis)*.

1. 1106. *χρή*, &c. = 'she really must go, at least if you will not be angry' at my insisting upon it. Here Admetus first shows signs of yielding; this prepares us for his next words *νίκα ννν*, &c.

1. 1109. *ἔσθ' ὅτε*, 'some day,' *aliquando*. So *ἔσθ' ὅπου*, *ἔσθ' ὅπως*, &c.

1. 1110. *κομίζετε*, said to the attendants.

[l. 1111. For *μεθέίην* some read *μεθέίμην*. But the construction of *μεθέσθαι* with an accus. is at least doubtful, and the reading in the text has good authority.]

1. 1118. *καὶ δή*, &c. 'well, I do stretch it forth, as to the severed Gorgon's head;' i.e. with averted eyes, because the Gorgon's head turned the beholder to stone. For the story of Medusa see Hesiod, *Theog.* 280. The elision of the *ε* in the dative *Γόργονι* is rare, but there is an instance of it in Soph. *Oed. Col.* 1436 *θανόντι*, *ἐπεὶ οὐ μοι ζῶντι γ' αὐθις ἔξετον*.

1. 1121. *βλέψον*, &c. Here he removes the veil from the face of Alcestis.

πρέπειν, 'to resemble,' as in *Bacch.* 915 *πρέπεις δὲ Κάδμον θυγατέρων μορφὴ μᾶ*. Lit. 'to strike' one as being like; see on l. 512. With what follows compare the last scene of the *Winter's Tale*.

[l. 1123. For *λέξω* some good MSS. have *λεύσσω*. This may be an error caused by *λεύσσω* in the next line, or it may be the right word altered to *λέξω* to avoid repetition.]

1. 1125. *κέρτομος*, 'delusive,' perhaps = 'heart-cutting,' i.e. 'taunting.' Cp. Soph. *Philoct.* 1235 *πότερα κέρτομῶν λέγεις τάδε*, i.e. 'in mockery.' [Though *κέρτομος* is said to be from *κέαρ* and *τέμνειν*, it is probably a deri-

vative from the root *κερ* in *κειρ-ειν*, 'to shear' with added *τ* (?) as in *cur-t-us*, &c., and in Sanscrit *kart* = 'cut.' Cp. l. 886 n., *Hel.* 619.]

Θεοῦ, 'from heaven,' = θεοῦ *τίνος χάρα*. Θεοῦ is a monosyllable.

l. 1127. ὅρα μή η, 'beware lest it be;' ὅρα μή ἔστιν would mean 'see whether it be not,'—an enquiry.

l. 1128. οὐ ψυχαγωγόν, &c. 'he whom you made your guest is a necromancer,' or 'raiser of spirits.' Cp. l. 489 n. In Thessaly there were professed 'spiritualists,' and Euripides may have had in his mind similar impostors at Athens. The Chorus in the *Persae* invokes the infernal powers to send up the ghost of Darius; and in Herodotus v. 92 Periander sends to a *νεκυομαντείον* in Epirus to raise the spirit of his wife Melissa.

l. 1130. ἀπιστεῖν *τύχη*, 'mistrust fortune.' [The MSS. reading *τύχην* would mean 'disbelieve (the fact of) thy good fortune.']

l. 1131. θέγω, &c. 'may I touch?' *licetne tangere?*

l. 1135. φθόνος, &c., in allusion to the wide-spread belief, that any great prosperity excited the jealousy of the gods and caused a man's downfall. Thus in *Orestes* 964 Electra says of the once glorious house of Pelops, *φθόνος νῦν εἴλε θεόθεν*. The story of Polycrates (Hdt. iii. 40) is well known, to whom his friend Amasis wrote, saying—'Thy great successes please me not, knowing how jealous the gods are.' So in Livy v. 21 Camillus prays that some light mishap may befall him in the hour of victory, to avert the *invidia* of the gods.

l. 1138. σώζοι, 'keep you safe,' the pres. denoting continuance.

l. 1140. δαιμόνων = 'the dead,' who were worshipped as *δαιμονες*. Cp. ll. 25, 1004 n. Death is styled 'king of the dead,' l. 843, as well as their 'priest,' l. 25. Usually an attributive gen. has the article when the other noun has it (*τῷ τῶν δαιμόνων κοιράνῳ*), but there are exceptions, though these are rare in prose authors. Cp. however Xen. *Cyrop.* vi. 3, 8 *ἰππέων τοὺς ἡγεμόνας*. [Another, but an inferior reading is *κυρίῳ*.]

l. 1142. τύμβον *παρ'* αὐτόν, 'close by the tomb.' Παρά with accus. marks *extension* in space as well as motion, as *παρ'* ἀλληλα, 'side by side,' *παρὰ πρυμνήσια νῆσος* Hom. *Od.* xii. 32.

l. 1143. ἀνανδος, for two reasons; 1st because Alcestis was represented by a mute, there being no third actor in this play; 2ndly because of the belief that one under pollution could not speak till after purification. In Aesch. *Eum.* 426 this superstition is quoted in the case of a murderer, *ἀφθογγον εἶναι τὸν παλαμαῖον λόγος*.

l. 1146. ἀφαγνίσηται, lit. 'unconsecrate herself,' i.e. release herself from her bond of consecration to the infernal powers (l. 76). The dat. Θεοῖσι implies that the necessary rites of 'deconsecration' must be offered to those gods; else we should expect the gen. Θεῶν after the ἀπό in the compound verb.

τρίτον, possibly an allusion to the *τρίτα*, or offerings made to the *δαιμῶν* on the third day after death; but more likely in reference to the well-known mystic character of the number three. Reputed instances of a return from death to life are so rare, that we can hardly expect to find illustrations elsewhere.

1. 1147. δίκαιος ὡν, not 'as you ought' (though it could mean this), but 'because you are a righteous man, continue to act piously,' &c. (pres. imp.). Heracles here defends Admetus for his hospitality, which he *had* thought excessive (l. 1017).

1. 1150. Eurystheus was the son of Sthenelus, who was the son of Perseus and Andromeda. Perseus claimed descent from Zeus by Danae.

1. 1152. αὖθις, 'some other day.' Cp. *Hel.* 713 δ' οὐ πονήσας αὖθις ὄλλυται κακῶς.

1. 1153. πόδα, cognate accus. Cp. l. 869, also *νόστιμον πόδα*, *Hec.* 939. [Other readings are δδόν and δόμον.]

1. 1154. τετραρχία. Thessaly was anciently divided into four districts,—Pthiotis, Thessaliotis, Hestiaeotis, and Pelasgiotis. If Admetus' dominions were as extensive as described in ll. 592 &c., they would include at least two of these. But Euripides may mean the four townships of Pherae, Iolcos, Boebe, and Glaphyra, mentioned by Homer, *Il.* ii. 711, as forming the dominions of Admetus.

1. 1155. ἐπ' ἐσθλαῖς συμφορᾶσιν, 'on this auspicious event.' Cp. Aristoph. *Equit.* 655 ἐπὶ συμφορᾶῖς ἀγαθαῖσι θύειν.

Ιστάναι, 'to institute,' the official term. The poet transfers to Thessaly what was done at Athens by command of the oracles of Delphi and Dodona, referred to by Demosthenes in *Midiam*, i.e. χορὸς ιστάναι καὶ κνισσᾶν ἀγνιᾶς καὶ στεφανηφορεῖν.

1. 1156. βουθύτοισι προστροπᾶῖς, 'prayers accompanied by the sacrifice of oxen;' Lat. *supplicatio*. Προστροπή is *any* prayer, but especially one offered with the view of averting pollution.

1. 1157. μεθηρμόσμεσθα, &c., 'we have changed' (lit. 'disposed ourselves') 'to a better life.' For μετά denoting change cp. μεταλλάσσειν, μεταβάλλειν, μετανοεῖν, &c. Βίον is the accus. of the state *into* which the change is made. Cp. Aesch. *Prom.* 316 μεθάρμοσαι τρόπους νέους.

1. 1158. εὐτυχῶν ἀρνήσομαι, 'deny that I am prosperous.' Cp. ἀρνεῖ κατακτᾶς *Orest.* 1581. So φάνομαι, οἶδα, &c., with participle implying the reality of the fact. See on ιστω πορεύσας l. 444.

1. 1159. δαιμονίων = 'divine dispensations.' These lines also conclude the *Helena*, *Bacchae*, *Andromache*, and *Medea*; only in the last play the first line runs πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ. They are purely conventional, and would suit any play having an unexpected catastrophe.

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